

THE

# ANTHEM BOOK

OF THE

METHODIST EPISCOPAL CHURCH.

BY

C. C. CONVERSE AND S. J. GOODENOUGH.

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CINCINNATI: POE & HITCHCOCK, CORNER OF MAIN AND EIGHTH STREETS.

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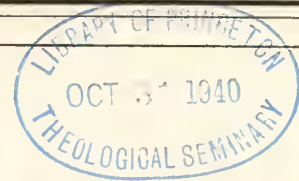


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CARLTON & PORTER.



# A N T H E M S .

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## Open ye the Gates of Jerusalem.

G. G. Converse.

(CHORUS FROM ORATORIO OF "ISALAH.")

With Animation.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in 2/2 time and begins with a forte (f) dynamic. The lyrics are: "O - pen ye the gates of Je - ru - sa - lem; let the righteous na - tion en - ter in. O - pen ye the gates of Je -". The score consists of four staves of music, each with its corresponding vocal line and lyrics. The first staff is the Soprano part, the second is the Alto part, the third is the Tenor part, and the fourth is the Bass part. The music is characterized by a steady, rhythmic pulse and a clear melodic line.

O - pen ye the gates of Je - ru - sa - lem; let the righteous na - tion en - ter in. O - pen ye the gates of Je -

O - pen ye the gates of Je - ru - sa - lem; let the righteous na - tion en - ter in. O - pen ye the gates of Je -

## Open ye the Gates of Jerusalem. Continued.

ru - sa-lem; let the righteous nation en - ter in.

ALTO SOLO. *mf*

O - pen ye the gates of righteousness; we will en - ter thee, Je -

ru - sa-lem; let the righteous nation en - ter in. *mf*

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is an alto solo part, marked 'ALTO SOLO. mf', with lyrics. The third staff is another vocal line with lyrics. The bottom staff is a piano accompaniment. The music features a key signature of one sharp (F#) and a 2/4 time signature. There are repeat signs and a double bar line with repeat dots in the middle of the system.

we will en - ter, we will en - ter, will en - ter in.... O - pen ye the

ru - sa-lem, we will en - ter thee, Je - ru - sa-lem,

we will en - ter thee, Je - ru - sa-lem, we will en - ter, will en - ter in. O - pen ye the

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music continues from the first system, featuring a key signature of one sharp (F#) and a 2/4 time signature. There are repeat signs and a double bar line with repeat dots in the middle of the system. Dynamics include *f* and *p*.

# Open ye the Gates of Jerusalem. Continued.

gates of Je - ru - sa - lem, O - pen ye the gates of Je - ru - sa - lem.

gates of Je - ru - sa - lem, O - pen ye the gates of Je - ru - sa - lem. *mf*

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The bottom staff is a piano accompaniment line. The music is in a major key with a 2/4 time signature. The first two staves have a dynamic marking of *mf*. The third staff has a dynamic marking of *mf* at the end.

We will en - ter in,..... We will en - ter in, We will

*mf*

SOPRANO SOLO.

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The bottom staff is a piano accompaniment line. The music is in a major key with a 2/4 time signature. The first two staves have a dynamic marking of *mf*. The third staff has a dynamic marking of *mf* at the beginning. The text 'SOPRANO SOLO.' is written below the third staff.

## Open ye the Gates of Jerusalem. Continued.

en - ter thee, O Je - ru - - - sa - lem. *accel.*

This system consists of four staves. The top two staves are empty. The third staff contains the vocal line with lyrics and musical notation, including a forte (*f*) dynamic and an acceleration (*accel.*) marking. The bottom staff contains the piano accompaniment.

O - pen ye, O - pen ye, O - pen ye the gates of Je - ru - sa -

O - pen ye,..... O - pen ye the gates

O - - - - - pen ye the gates of Je - ru - sa -

O - pen ye, O - pen ye the gates

This system consists of four staves. The top two staves are empty. The third staff contains the vocal line with lyrics and musical notation, including a forte (*f*) dynamic and an acceleration (*accel.*) marking. The bottom staff contains the piano accompaniment.

# Open ye the Gates of Jerusalem. Concluded.

First system of the musical score. It consists of four staves. The top staff is the vocal line with lyrics: "lem, O-pen ye the gates, the gates of Je-ru - - - - - sa". The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment with dynamics *f* and *accel.* markings. The fourth staff is a bass clef accompaniment.

Second system of the musical score. It consists of four staves. The top staff is the vocal line with lyrics: "lem, O-pen ye the gates of Je-ru - sa-lem, Je-ru - sa-lem, Je-ru - sa - lem.....". The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment with dynamics *f* and *ff* markings. The fourth staff is a bass clef accompaniment.

## Glory to God in the Highest.

F. SILCHER.

With Animation.

*f* *mf*

Glo - ry, Glo - ry, Glo - ry to God in the high - est, to God in the high - est; and on earth peace, good will, good will to

*f* *mf*

Glo - ry, Glo - ry, Glo - ry to God in the high - est, to God in the high - est; and on earth peace, good will, good will to

*f* *p* *f* *mf*

men, and on earth peace, good will, good will to men. in the high - est; in the high -

Glo - ry to God..... Glo - ry to God.....

*f* *p* *f* *mf*

men, and on earth peace, good will, good will to men. in the high - est; in the high -

Glo - ry to God..... Glo - ry to God.....



# Glory to God in the Highest. Concluded.

*p* *mf* *mf*

- est; and on earth peace, and on earth peace, good will to men, good will to men. Glo-ry, Glo-ry, Glo-ry to God in the

.....

*p* *mf* *mf*

- est; and on earth peace, and on earth peace, good will to men, good will to men. Glo-ry, Glo-ry, Glo-ry to God in the

.....

*p* *f*

high-est, to God in the highest; and on earth peace, good will, good will to men, and on earth peace, good will, good will to men.

*p* *f*

high-est, to God in the highest; and on earth peace, good will, good will to men, and on earth peace, good will, good will to men.

## Hosanna in the Highest!

H. DIEDERICHSEN.

With Animation.

*f*

Ho - san - na! Ho - san - na! Ho - san - na in the highest! Ho - san - na! Ho - san - na! Ho - san - na in the highest!

Ho -

*f*

Ho - san - na! Ho - san - na! Ho - san - na in the highest! Ho - san - na! Ho - san - na! Ho - san - na in the highest!

Ho -

Ho - san - na! Ho - san - na! Ho - san - na in the high-est! Ho - san - na! Ho -

- san - na! Ho - san - na! Ho - san - na! Ho - san - na!

Ho - san - na! Ho - san - na! Ho - san - na in the high-est! Ho - san - na! Ho -

- san - na! Ho - san - na! Ho - san - na! Ho - san - na!

# Hosanna in the Highest! Continued.

- san - na! Ho-san - na in the high-est! that cometh in the name of the Lord!

- san - na! Ho-san - na in the high-est! that cometh in the name of the Lord!

Sing, Blessed is he that com-eth, Sing,

This system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in G major and 4/4 time. The lyrics are: '- san - na! Ho-san - na in the high-est! that cometh in the name of the Lord!'.

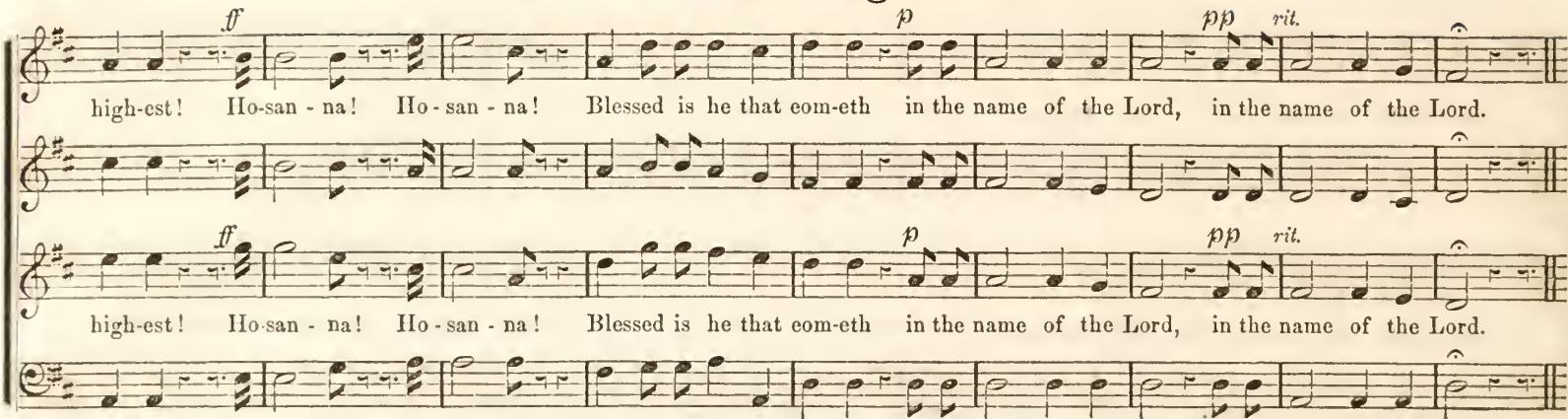
that cometh in the name of the Lord! *mf* Ho-san - na! Ho-san - na! Ho-san - na in the

that cometh in the name of the Lord! *mf* Ho-san - na! Ho-san - na! Ho-san - na in the

Bles - sed is he that com - eth,

This system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in G major and 4/4 time. The lyrics are: 'that cometh in the name of the Lord! Ho-san - na! Ho-san - na! Ho-san - na in the'. The piano part includes a mezzo-forte (*mf*) dynamic marking. The system concludes with the lyrics 'Bles - sed is he that com - eth,'.

## Hosanna in the Highest! Concluded.



*ff* high-est! Ho-san - na! Ho-san - na! *p* Blessed is he that com-eth in the name of the Lord, *pp rit.* in the name of the Lord.

*ff* high-est! Ho-san - na! Ho-san - na! *p* Blessed is he that com-eth in the name of the Lord, *pp rit.* in the name of the Lord.

## Sing unto God.

Moderato.

R. A. SMITH.



Re-joice, Re-joice, Re-joice be -

Re-joice, Re-joice, Re-joice be -

Sing un - to God, sing praises to His name; ex - tol Him, ex - tol Him that rideth on the heav'ns;

# Sing unto God. Continued.

*Andante Espressivo.*

• fore Him.

SOPRANO SOLO.

• fore Him. A Fa-ther of the fa-ther-less, and Judge of the wid-ow, is God, our God, in His ho-ly hab-it-a-tion.

Detailed description: This system contains four staves. The top two staves are vocal lines in G major (one sharp) and 2/4 time. The first staff has a treble clef and the second has an alto clef. The bottom two staves are piano accompaniment in G major and 2/4 time, with a bass clef. The lyrics are: "• fore Him." followed by a soprano solo: "• fore Him. A Fa-ther of the fa-ther-less, and Judge of the wid-ow, is God, our God, in His ho-ly hab-it-a-tion."

*Andante.*

Re-joyce, Re-joyce, Re-joyce be-fore Him! Bles-sed be the Lord, who dai-ly load-eth us with ben-e-fits; ev-en the

Re-joyce, Re-joyce, Re-joyce be-fore Him!

Detailed description: This system contains four staves. The top two staves are vocal lines in G major (one sharp) and 3/4 time. The first staff has a treble clef and the second has an alto clef. The bottom two staves are piano accompaniment in G major and 3/4 time, with a bass clef. The lyrics are: "Re-joyce, Re-joyce, Re-joyce be-fore Him! Bles-sed be the Lord, who dai-ly load-eth us with ben-e-fits; ev-en the" followed by a second vocal line: "Re-joyce, Re-joyce, Re-joyce be-fore Him!"

## Sing unto God. Continued.

Maestoso.

God of our Sal - va - tion. Re-joyce, Re-joyce, Re-joyce be - fore Him! Sing un - to God, Sing un - to God,

Re-joyce, Re-joyce, Re-joyce be - fore Him! Sing un - to God, Sing un - to God,

Sing un - to God, Sing un - to

Detailed description: This system contains four staves of music. The first staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in G major and 4/4 time, with a 3/4 time signature change in the second measure of each line. The tempo is marked 'Maestoso'.

Sing un - to God, O ye king - doms, O ye king - doms of the earth; O sing prais - es,

Sing un - to God, O ye king - doms, O ye king - doms of the earth; O sing prais - es, sing praises, sing praises to the Lord,

God, Sing, Sing un - to God, un - to the Lord,

Detailed description: This system contains four staves of music. The first staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in G major and 4/4 time. The tempo is marked 'p' (piano) above the first and third staves.

# Sing unto God. Continued.

*f* O sing prais-es, sing praises to the Lord, *p* O sing prais-es, O sing prais-es, sing, un-to the Lord,

O sing prais-es, sing praises to the Lord, *p* sing, sing prais-es, sing prais-es un-to the Lord,

*f* O sing prais-es un-to the Lord, *p* sing, un-to the Lord, *f* O sing prais-es un-to the Lord.

O sing prais-es un-to the Lord, *p* sing prais-es, sing prais-es un-to the Lord, *f* O sing prais-es un-to the Lord.

## Sing unto God. Continued.

BASS DUET.

O Lord, thou art ter - ri - ble, out of thy ho - ly pla - ces: the God of Is - ra - el is he that giv - eth

Bles - sed be God, Bles - sed be God,

Bles - sed be God, Bles - sed be God,

strength, is he that giv - eth strength and power un - to his peo - ple.



# Sing unto God. Concluded.

*ff*  
Hal - - le - - lu - - jah! Hal - - le - -

*p* *ff*  
Hal - le - lu - jah! Bless his name. Hal - - le - - lu - - jah! Hal - - le - -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

*Adagio.*

- lu - - jah! Hal - - le - - lu - - jah! Praise the Lord. A - men.

- lu - - jah! Hal - - le - - lu - - jah! Praise the Lord. A - men.

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

## O render thanks to God above.

SKEATS.

*Moderato.*

O ren - der, ren - der thanks to God a - bove, The fountain of e - ter - nal, e - ter - nal love, Whose

O ren - der, ren - der thanks to God a - bove, The fountain of e - ter - nal, e - ter - nal love, Whose mercy firm thro'

Whose

mer-cy firm through a - ges past, through a - ges, a - ges past, Has stood, and shall for ev - er,

Has stood and shall for ev - er last,

a - ges past, Whose mer-cy firm, through a - ges, a - ges past, Has stood, and shall for ev - er last, Has stood, and

mer-cy firm through a - ges past, Has stood, and shall for

O render thanks to God above. Concluded.

shall for ev - er last. Who can His mighty deeds. . ex - press, What mortal cl - o -

shall for ev - er last. Not on - ly vast, but num - ber - less? What mortal cl - o -

- quence can raise His trib - ute of im - mor - tal, im - mor - tal praise, His trib - ute of immortal praise, im - mor - tal praise.

His tribute of immortal praise.

- quence can raise His trib - ute of im - mor - tal, im - mor - tal praise, His trib - ute. . of immortal praise, His tribute of immortal praise.

im - mor - tal praise.

## I am the Lord, thy God.

NEUKOMM.

Grave. *f*

I am the Lord, thy God, which have brought thee out of the land of E - gypt, out of the house, of the house of

I am the Lord, thy God, which have brought thee out of the land of E - gypt, out of the house, of the house of

*f* *ff* *mf*

bond-age, of bond - age. Thou shalt have none oth - er gods but me: Thou shalt have none oth - er gods but me.

bond-age, of bond - age. Thou shalt have none oth - er gods but me: Thou shalt have none oth - er gods but me.

# How beautiful upon the Mountains.

R. A. SMITH.

19

Moderato.

are the feet of

How beau-ti-ful up-on the mountains

*mf* How beau-ti-ful up-on the mountains, *mf* How beau-ti-ful up-on the mountains are the feet of

How beau-ti-ful up-on the mountains,

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with a treble clef and a 3/2 time signature, featuring a series of whole notes. The second staff is another vocal line with a treble clef and 3/2 time signature, containing a melodic line with eighth and sixteenth notes. The third staff is a vocal line with a treble clef and 3/2 time signature, marked *mf*, with lyrics. The fourth staff is a piano accompaniment line with a bass clef and 3/2 time signature, marked *mf*, featuring a bass line with eighth and sixteenth notes.

him that bring-eth good tid-ings, that pub-lish-eth peace, that pub-lish-eth peace, that bringeth good tid-ings, good tid-ings of

him that bring-eth good tid-ings, that pub-lish-eth peace, that pub-lish-eth peace, that bringeth good tid-ings, good tid-ings of

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with a treble clef and 3/2 time signature, marked *p* and *mf*, with lyrics. The second staff is another vocal line with a treble clef and 3/2 time signature, marked *p* and *mf*, with lyrics. The third staff is a piano accompaniment line with a bass clef and 3/2 time signature, marked *p* and *mf*, with lyrics. The fourth staff is a piano accompaniment line with a bass clef and 3/2 time signature, marked *p* and *mf*, with lyrics.

## How beautiful upon the Mountains. Continued.

*f*

good, that pub-lish-eth sal - va - tion, that saith un - to Zi - on, Thy God reign-eth, Thy God reign - eth; Break forth in-to

*f*

good, that pub-lish-eth sal - va - tion, that saith un - to Zi - on, Thy God reign-eth, Thy God reign - eth; Break forth in-to

joy, sing to - geth-er, sing to - geth-er, ye waste places of Je - ru - sa - lem, for the Lord hath com-forted his peo - ple, He hath re -

joy, sing to - geth-er, sing to geth-er, ye waste places of Je - ru - sa - lem, for the Lord hath com-forted his peo - ple, He hath re -

# How beautiful upon the Mountains. Concluded.

21

*ff* *rit.*

- deem-ed Je - ru - sa - lem. Halle - le - jah! Halle - lu - jah! Praise ye the Lord, Halle - lu - jah! Halle - lu - jah! Praise ye the Lord.

*ff* *rit.*

- deem-ed Je - ru - sa - lem. Halle - lu - jah! Halle - lu - jah! Praise ye the Lord, Halle - lu - jah! Halle - lu - jah! Praise ye the Lord.

Detailed description: This block contains two systems of musical notation for the song 'How beautiful upon the Mountains. Concluded.'. Each system consists of a vocal line and a piano accompaniment line. The first system has a vocal line with lyrics and a piano line with chords. The second system is similar but includes a bass line for the piano accompaniment. Dynamics include fortissimo (ff) and ritardando (rit.).

## Frail Man.

H. G. NAGELLI.

*Moderato.*  
*mf*

Frail man has but a brief space Of time on earth to stay,— Soon reach-es he his jour - ney's end, And van - ish - es a -

*mf*

Frail man has but a brief space Of time on earth to stay,— Soon reach-es he his jour - ney's end, And van - ish - es a -

Detailed description: This block contains two systems of musical notation for the song 'Frail Man.'. Each system consists of a vocal line and a piano accompaniment line. The first system has a vocal line with lyrics and a piano line with chords. The second system is similar but includes a bass line for the piano accompaniment. The tempo is marked Moderato and the dynamic is mezzo-forte (mf). The key signature has two sharps (F# and C#) and the time signature is 4/4.

## Frail Man. Continued.

*f* *dim.* *p*

- way; But one remains for ev - er and ev - er more the same— The Ho - ly One of heav - en;

*f* *dim.* *p* *mf*

- way; But one remains for ev - er and ev - er more the same— The Ho - ly One of heav - en; and He is all-wise,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody for the first vocal part, starting with a forte (f) dynamic, followed by a decrescendo (dim.) and ending with a piano (p) dynamic. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, containing the melody for the second vocal part, starting with a forte (f) dynamic, followed by a decrescendo (dim.), piano (p), and mezzo-forte (mf) dynamic. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing the bass line.

*f* *ff*

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

*f* *ff*

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

and He is ho - ly, and He is al-might-y, Hal - le - lu - jah! He is mer -

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, containing the melody for the first vocal part, starting with a forte (f) dynamic and ending with a fortissimo (ff) dynamic. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, containing the melody for the second vocal part, starting with a forte (f) dynamic and ending with a fortissimo (ff) dynamic. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing the bass line.



# Frail Man. Concluded.

*p* He is mer-ci - ful..... *f* Hal - le - lu - jah! A - men, A - men. Hal - le - lu - jah! A - men, A - men, A - men. *f* *p*

*p* He is mer-ci - ful..... *f* Hal - le - lu - jah! A - men, A - men. Hal - le - lu - jah! A - men, A - men, A - men. *f* *p*

. . . . ei . . . ful.....

Detailed description: This system contains the first two vocal parts and a bass line. The vocal parts are in G major (one sharp) and 4/4 time. The first vocal part has dynamics *p*, *f*, *f*, and *p*. The second vocal part has dynamics *p*, *f*, *f*, and *p*. The bass line follows the vocal parts. The lyrics are: "He is mer-ci - ful..... Hal - le - lu - jah! A - men, A - men. Hal - le - lu - jah! A - men, A - men, A - men." The second system repeats the same lyrics and musical notation.

*f* Glo - ry be un - to Je - ho - vah! Hal - le - lu - jah! Hal - le - lu - jah! A - - - men, A - - - men. *f*

*f* Glo - ry be un - to Je - ho - vah! Hal - le - lu - jah! Hal - le - lu - jah! A - - - men, A - - - men. *f*

Detailed description: This system contains the second two vocal parts and a bass line. The vocal parts are in G major (one sharp) and 4/4 time. The first vocal part has dynamics *f* and *f*. The second vocal part has dynamics *f* and *f*. The bass line follows the vocal parts. The lyrics are: "Glo - ry be un - to Je - ho - vah! Hal - le - lu - jah! Hal - le - lu - jah! A - - - men, A - - - men." The second system repeats the same lyrics and musical notation.

## By the Rivers of Babylon.

G. G. Conradi.

Moderato.

(DUET AND CHORUS FROM ORATORIO OF "THE CAPTIVITY.")

*p* SOPRANO, SOLO.

By the riv-ers of Bab-y-lon,

there we sat down, yea, we wept, when we re-mem-bered Zi-on.

*p* ALTO, SOLO.

By the riv-ers of

Bab-y-lon, there we sat down, yea, we wept, when we re-mem-bered Zi-on, we wept, when we re-

The first system of the musical score consists of four staves. The top staff is a vocal line in G-flat major (two flats) and 4/4 time, with a key signature of two flats and a time signature of 4/4. It begins with a whole rest for the first two measures, followed by a melodic line. The second and third staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

*mf*  
We hanged our harps up - on... the wil-lows, We hanged our harps up - on... the wil-lows,  
- - mem - bered Zi - on. We hanged our harps, We hanged our harps, We

The second system of the musical score also consists of four staves. It begins with a dynamic marking of *mf* (mezzo-forte). The vocal line continues with the lyrics "We hanged our harps up - on... the wil-lows, We hanged our harps up - on... the wil-lows, - - mem - bered Zi - on. We hanged our harps, We hanged our harps, We". The piano accompaniment continues with similar rhythmic patterns, including chords and moving bass lines.

## By the Rivers of Babylon. Continued.

hanged our harps, our harps, when we re - mem - bered Zi - - - - - on, Zi -

hanged our harps in the midst there - of, when we re - mem - bered Zi - - - - - on, Zi -

*rit.*

*rit.*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in G minor (one flat) and 3/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'hanged our harps, our harps, when we re - mem - bered Zi - - - - - on, Zi -' and 'hanged our harps in the midst there - of, when we re - mem - bered Zi - - - - - on, Zi -'. The system concludes with a *rit.* (ritardando) marking.

on.....

on.....

*p*

*rit.*

Detailed description: This system continues the vocal and piano parts. The vocal staves have rests for the first two measures, followed by the lyrics 'on.....'. The piano accompaniment continues with the same rhythmic pattern. The system includes a *p* (piano) dynamic marking and ends with a *rit.* (ritardando) marking.

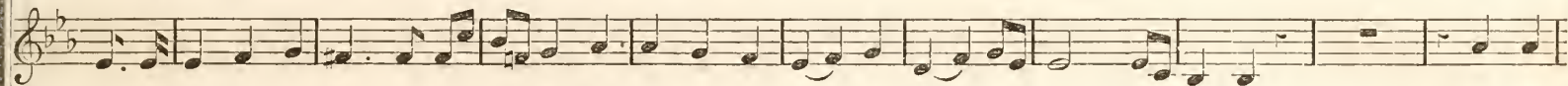
# By the Rivers of Babylon. Continued.

CHORUS.

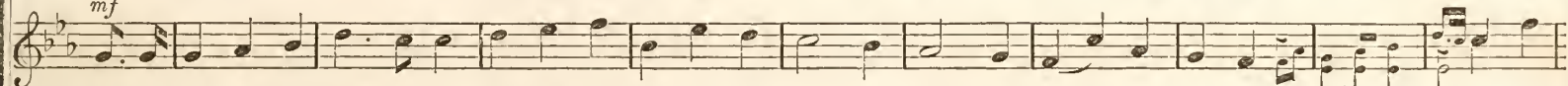
*mf*



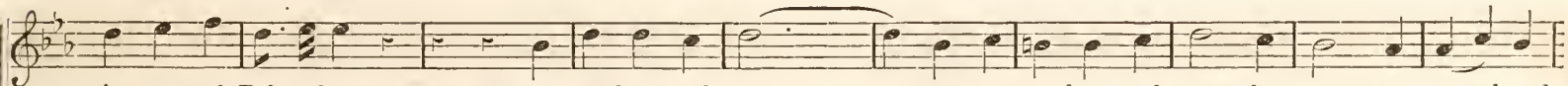
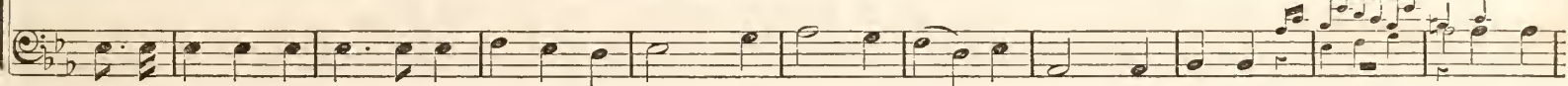
By the riv - ers of Bab - y - lon, there we sat down, we wept, when we re - mem - bered Zi - on, By the



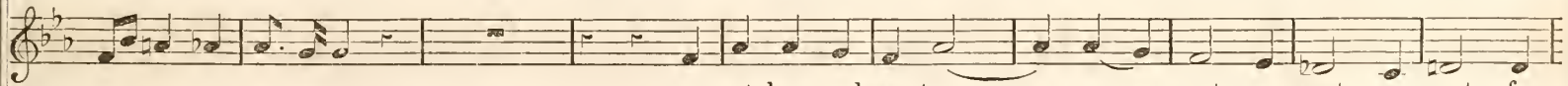
*mf*



By the riv - ers of Bab - y - lon, there we sat down, yea, we wept, when we re - mem - bered Zi - on, By the



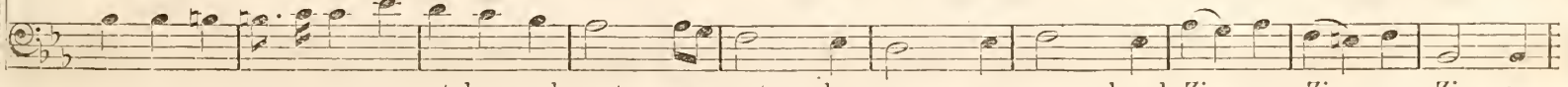
riv - ers of Bab - y - lon, we sat down and wept,..... we sat down and wept, when we re - mem - bered



we sat down and wept,..... we wept, we wept, we wept for



riv - ers of Bab - y - lon, we sat down and wept, we wept, when we re - mem - bered



we sat down and wept, we wept, when we re - mem - bered Zi - on, Zi - on, Zi - on,

## By the Rivers of Babylon. Concluded.

Zi - on, we hanged our harps, yea, we wept, when we re -  
 we hanged our harps,  
 Zi - on, we hanged our harps, we hanged our harps, yea, we wept, when we re -

mem - bered Zi - on, when we re - mem - bered Zi - on. *p* Zi - on, *pp* Zi - - on.....  
 Zi - on, Zi - on, Zi - on,  
 mem - bered Zi - on, when we re - mem - bered Zi - on. *p* Zi - on, *pp* Zi - - on.....  
 Zi - on, Zi - - - - - ou.

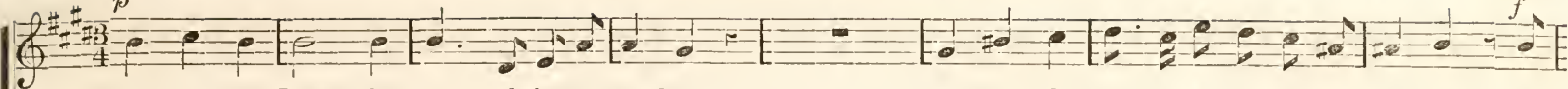
# Teach me, O Lord.

NEUKOMM.

29

Moderato.

*p*



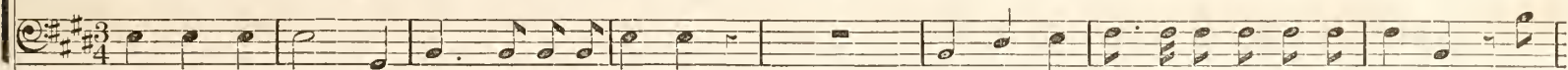
Teach me, O Lord, the way of thy commandments, Teach me, O Lord, the way of thy commandments, for



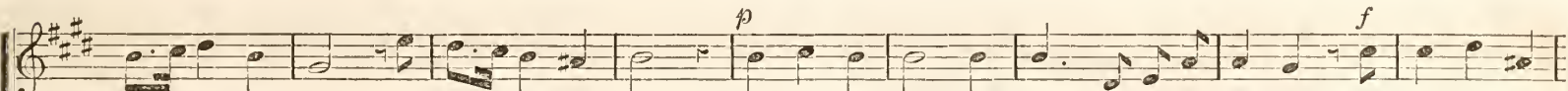
of thy....



Teach me, O Lord, the way of thy commandments, Teach me, O Lord, the way of thy commandments, for



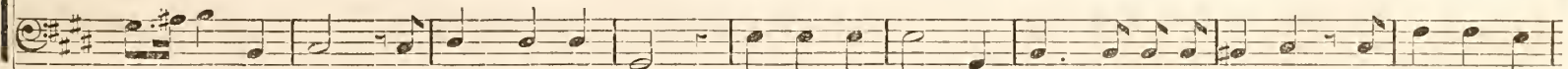
Teach me, O Lord, the way of thy commandments,



thou art my God, for thou art my God. Teach me, O Lord, the way of thy commandments, for thou art my



thou art my God, for thou art my God. Teach me, O Lord, the way of thy commandments, for thou art my



## Teach me, O Lord. Continued.

God, for thou art my God. Lead me, O Lord, Lead me, O Lord, lead me, lead me

God, for thou art my God. Lead me, O Lord, Lead me, O Lord, lead me in - to the

*p* *p* *p* *p*

O

in - - to the paths..... of truth, lead me in - to the paths,

the paths of truth,

paths, in - to the paths of truth, Lead me, O Lord, lead me, lead me in - to the paths,

Lord, lead me in - to the paths

*cres.* *f* *p* *cres.* *f* *p*



# Teach me, O Lord. Concluded.

of truth, in - to the paths of truth, in - to the paths, the paths of truth, the paths of truth, lead me,  
the paths..... of  
the paths..... of truth, in - to the paths, the paths of truth, the paths of truth, lead me,  
in - to the paths, the paths of truth, the paths of truth, lead  
lead me in - to the paths of truth, lead me, lead me in - to the paths, the paths of peace.  
lead me  
lead me, lead me in - to the paths of truth,..... in - to the paths, the paths of peace.  
me, lead me in - to the the

*pp*  
*p*

## God of the Fatherless.

FIRST VERSE, FOR MORNING.

VON WEBER.

Slow. *mf*

When the sun glo - riously comes forth from the o - cean, Mak - ing earth beau - ti - ful, chas - ing shadows a - way ;

When the sun glo - riously comes forth from the o - cean, Mak - ing earth beau - ti - ful, chas - ing shadows a - way ;

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a 'Slow. mf' marking. The lyrics are written below the notes. The bottom staff is the piano accompaniment, starting with a bass clef and a 4/4 time signature. It features a steady eighth-note accompaniment pattern.

Thus do we of - fer thee our prayer of de - vo - tion, God of the Fa - therless, guard us to - day.

guide us,

Thus do we of - fer thee our prayer of de - vo - tion, God of the Fa - therless, guide us, guard us to - day.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line, with a 'p' (piano) dynamic marking above the first measure of the second line. The lyrics are written below. The bottom staff continues the piano accompaniment, also featuring a 'p' dynamic marking. The key signature changes to two flats (B-flat and E-flat) in the second line of the system.

# God of the Fatherless. Concluded.

## SECOND VERSE, FOR EVENING.

*Slow p*

When o'er the west-ern hills, the sun-set tints blend-ing, Show us how quick-ly fades all that on earth seems bright,

*p*

When to un-fad-ing realms our prayer is as-cend-ing, God of the Fa-therless, guard us to-night.

## My Voice shalt Thou hear.

Carl Fiedler.

Moderato.

MORNING ANTHEM.

*mf*

shalt thou hear, O Lord; in the morn-ing my voice, my voice, O Lord, in the  
My voice shalt thou hear in the morning, will I di-rect, will I di-rect my prayer.  
*mf* My voice shalt thou hear in the morning, O Lord; in the morn-ing will I di-rect my prayer to thee,  
shalt thou hear, O I di-rect my prayer to thee,

*rit. p*

morn - ing shalt thou hear my voice, hear my voice, O Lord; I will come,  
in the morn - ing shalt thou hear I will come in - to thy  
*rit. p* in the morn - ing shalt thou hear my voice, O Lord; I will come in - to thy  
shalt thou hear, hear my voice, I will come,

# My Voice shalt Thou hear. Concluded.

I will come, I will come, in the mul-ti-tude of thy mer-cy; in thy  
 house in the mul-titude of thy mer-cy; and in thy fear, and in thy  
 house in the mul-titude of thy mer-cy; and in thy  
 I will come, I will come, in the mul-ti-tude of thy mer-cy; in thy

fear will I wor-ship in thy ho-ly tem-ple, in thy tem-ple, thy tem-ple  
 ho-ly tem-ple.  
 fear will I wor-ship in thy ho-ly tem-ple, in thy ho-ly tem-ple.  
 tem-ple, thy tem-ple.

*dim.* *D.C. al Fine.*  
*dim.* *D.C. al Fine.*

## In Thee I put my steadfast Trust.

HANDEL.

Andante.

*mf*

1. In..... thee I put my stead-fast trust, De-fend me, Lord, De-fend me, Lord, from shame;  
De-fend me, Lord, De-fend me, Lord,  
To which I may, To which I may,

2. Be..... thou my strong a-bid-ing-place, De-fend me, Lord, De-fend, De-fend me, Lord, from shame;  
To which I may, To which, To which I may re-sort;

*p* In-cline thine ear, *f* and save my soul, For right-eous, For right-eous is thy name.

*p* 'Tis thy de-cree *f* that keeps me safe, Thou art,... Thou art my rock and fort.

# O be joyful in the Lord.

HAYDN. 37

With Animation.

*f*  
O be joy-ful, O be joy-ful in the Lord, O be joy-ful in the Lord, O be joy-ful, be joy-ful in the Lord:

*f*  
O be joy-ful, O be joy-ful in the Lord, O be joy-ful in the Lord, O be joy-ful, be joy-ful in the Lord:

This system contains the first two staves of music. The first staff is the vocal line, and the second is the piano accompaniment. Both start with a forte (*f*) dynamic. The music is in 4/4 time and G major. The lyrics are: "O be joy-ful, O be joy-ful in the Lord, O be joy-ful in the Lord, O be joy-ful, be joy-ful in the Lord:".

Come be - fore him with a song, a song of praise. O be joy-ful, be joy-ful in the

Come be-fore him with a song of praise,.... a song.... of praise. O be joy-ful, be joy-ful in the

Come be - fore him with a song of praise,

This system contains the next two staves of music. The first staff is the vocal line, and the second is the piano accompaniment. The music continues with the lyrics: "Come be - fore him with a song, a song of praise. O be joy-ful, be joy-ful in the". The second staff has a piano (*p*) dynamic marking. The lyrics continue: "Come be-fore him with a song of praise,.... a song.... of praise. O be joy-ful, be joy-ful in the". The system concludes with the lyrics: "Come be - fore him with a song of praise,".

## O be joyful in the Lord. Continued.

Lord, all ye lands, and come be-fore his presence with a song. Know that the Lord is God, it is he that made

Lord, all ye lands, and come be-fore his presence with a song. Know that the Lord is God, it is he that made

Detailed description: This system contains four staves of music. The top two staves are vocal lines in G major (one sharp) with a common time signature. The bottom two staves are piano accompaniment in G major. The lyrics are split across the vocal staves.

us; we are his peo-ple, and the sheep of his pas-ture; En-ter his courts with the voice of joy and praise.

us; we are his peo-ple, and the sheep of his pas-ture; En-ter his courts with the voice of joy and praise.

Detailed description: This system contains four staves of music. The top two staves are vocal lines in G major with a common time signature. The bottom two staves are piano accompaniment in G major. The lyrics are split across the vocal staves.



# O be joyful in the Lord. Concluded.

O be joy-ful, O be joy-ful, be joy-ful in the Lord; His mer - ey is great, and his truth en - du - eth,

O be joy-ful, O be joy-ful, be joy-ful in the Lord; His mer - ey is great, and his truth en - du - eth for -

Detailed description: This system contains the first two lines of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in a 3/4 time signature with a key signature of one flat (B-flat). The lyrics are printed below the vocal staves. The first line of music ends with a fermata over the final note.

for ev - er, for ev - er, for ev - er, ev - er, ev - er more, His truth en - du - eth for ev - er, ev - er more.

ev - er, for ev - er, for ev - er, for ev - er, ev - er more, His truth en - du - eth for ev - er, ev - er more.

for ev - er, for ev - er, for ev - er,

Detailed description: This system contains the second two lines of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music continues from the first system. The lyrics are printed below the vocal staves. The second line of music ends with a fermata over the final note. The dynamic marking *ff* (fortissimo) is present above the piano staves in both lines.

## Praise the Lord enthroned on High.

*mf*

Praise the Lord en - thron'd on high: Praise him in his sanc - ti - ty, Praise him in his sanc - ti -

Hal - le - lu . .

*mf*

Praise the Lord en - thron'd on high: Praise him in his sanc - ti - ty, <sup>2D SOPRANO.</sup> Praise him in his sanc - ti -

<sup>2D BASS.</sup> Hal - le - lu . .

- ty . . . . Hal - le - lu - jah! Hal - le - lu - jah! Praise him for his might - y deeds; Praise him who in

- jah!

- ty . . . . Hal - le - lu - jah! Hal - le - lu - jah! Praise him for his might - y deeds; Hal - le -

- jah!

# Praise the Lord enthroned on High. Continued.

41

pow'r ex - ceeds. Hal - - le - - lu - - jah! Hal - le - lu - jah! Hal - le -  
 - lu - - jah! Praise Him who in pow'r ex - ceeds, Hal - le - lu - jah! Hal - le -  
 Hal - - le - - lu - - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!  
 lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

## Praise the Lord enthroned on High. Concluded.

Praise him for his mighty deeds, Praise him who in pow'r ex - ceeds, him who in pow'r ex - ceeds.

Praise him for his mighty deeds, Praise him who in pow'r ex - ceeds, him who in pow'r ex - ceeds.

Detailed description: This system contains two vocal staves and a bass staff. The vocal staves are in treble clef with a 3/4 time signature. The lyrics are written below the notes. The music features a simple melody with some rests and a steady bass line.

*ff* Slow. Adagio.

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Detailed description: This system contains two vocal staves and a bass staff. The tempo is marked 'ff' Slow. and 'Adagio.' The lyrics are 'Hal - le - lu - jah!'. The music is more melodic and slower than the first system, with some fermatas and dynamic markings.

# The Lord Reigneth.

R. A. SMITH. 43

*f* *Maestoso.*

Hal-le-lu-jah! Hal-le-lu-jah! the Lord reigneth, Hal-le-lu-jah! Hal-le-lu-jah! the Lord God Om-nip-o-tent reign-eth;

Hal-le-lu-jah! Hal-le-lu-jah! the Lord

Hal-le-lu-jah! Hal-le-lu-jah!

Let the earth be glad, let the mul-ti-tude of the isles re-joice.

## The Lord Reigneth. Continued.

Con Spirito.

reigneth, Hal-le-lu-jah! Hal-le-lu-jah! Let the earth be glad, Let the

reigneth, Hal-le-lu-jah! Hal-le-lu-jah! Let the earth be glad, Let the

The Lord God Om-nip-o-tent reign-eth;

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'reigneth, Hal-le-lu-jah! Hal-le-lu-jah! Let the earth be glad, Let the'. The bottom staff is a piano accompaniment line with lyrics 'reigneth, Hal-le-lu-jah! Hal-le-lu-jah! Let the earth be glad, Let the'. The music is in 2/2 time and features a key signature of one flat. A double bar line with repeat dots appears after the first four measures of each staff.

The Lord God Om-nip-o-tent reign-eth;

earth be glad, let the mul-ti-tude of the isles re-joice; Let the earth be glad, Let the earth be glad, let the mul-ti-tude of the

earth be glad, let the mul-ti-tude of the isles re-joice; Let the earth be glad, Let the earth be glad, let the mul-ti-tude of the

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'earth be glad, let the mul-ti-tude of the isles re-joice; Let the earth be glad, Let the earth be glad, let the mul-ti-tude of the'. The bottom staff is a piano accompaniment line with lyrics 'earth be glad, let the mul-ti-tude of the isles re-joice; Let the earth be glad, Let the earth be glad, let the mul-ti-tude of the'. The music continues in 2/2 time with the same key signature.

# The Lord Reigneth. Concluded.

isles re-joice. The Lord reign-eth, The Lord God Om-nip-o-tent reign-eth; Hal-le-lu-jah! Hal-le-lu-jah!

isles re-joice. The Lord reign-eth, The Lord God Om-nip-o-tent reign-eth; Hal-le-lu-jah! Hal-le-lu-jah!

Detailed description: This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in a major key and 4/4 time. The lyrics are: 'isles re-joice. The Lord reign-eth, The Lord God Om-nip-o-tent reign-eth; Hal-le-lu-jah! Hal-le-lu-jah!'.

*mf* Bless and praise his ho-ly name; *f* Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! *p rit.* Praise ye the Lord. A-men.

*mf* Bless and praise his ho-ly name; *f* Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! *p* Praise ye the Lord. A-men, A-men.

Detailed description: This system contains two staves of music. The top staff is a vocal line with lyrics and dynamic markings. The bottom staff is a piano accompaniment. The lyrics are: 'Bless and praise his ho-ly name; Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Praise ye the Lord. A-men.' The dynamic markings are *mf*, *f*, and *p rit.*. The bottom staff has a dynamic marking of *p*.

## The Resurrection.

Christ the Lord is ris - en! He hath the grave o'er - come! Death, where is thy vic - to - - ry?

Christ the Lord is ris - en! He hath the grave o'er - come! Grave..

Death, where is thy vic - to - - ry?

Detailed description: This system contains the first two staves of music. The first staff is a vocal line starting with a forte (f) dynamic, followed by a piano (p) section. The second staff is a piano accompaniment. The lyrics are: 'Christ the Lord is ris - en! He hath the grave o'er - come! Death, where is thy vic - to - - ry?' followed by 'Christ the Lord is ris - en! He hath the grave o'er - come! Grave..' and 'Death, where is thy vic - to - - ry?'.

Grave, where is thy sting, thy sting? Glo - ry be..... to God, who sits in ma - jes - ty up -

.... where is thy sting?..... Glo - ry be to God, who sits in ma - jes - ty up -

Grave, where is thy sting? Glo - - ry, glo - ry be to

Detailed description: This system contains the second two staves of music. The first staff is a vocal line with dynamics including forte (f) and fortissimo (ff). The second staff is a piano accompaniment. The lyrics are: 'Grave, where is thy sting, thy sting? Glo - ry be..... to God, who sits in ma - jes - ty up -' followed by '.... where is thy sting?..... Glo - ry be to God, who sits in ma - jes - ty up -' and 'Grave, where is thy sting? Glo - - ry, glo - ry be to'.



# The Resurrection. Concluded.

47

*ff* *Adagio.*



- on the great white throne of heav - en; he is God o'er all. Praise ye his name,..... his name.

- on the great white throne of heav - en; he is God o'er all. Praise ye his name,..... his name.

# The Lord is King.

WILLIAM KING.

*Moderato.*



The Lord is King, be the peo - ple nev - er so im - pa - tient; He sit - teth be - tween the cher - u -

The Lord is King, be the peo - ple nev - er so im - pa - tient; He sit - teth be - tween the cher - u -

## The Lord is King. Continued.

- bims, be the earth nev-er so un - qui - et. The Lord is great in Zi - on, and high a - bove all peo - ple,  
 - bims, be the earth nev-er so un - qui - et. The Lord is great in Zi - on,

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major with lyrics. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

and high a - bove all peo - ple, all peo - ple : They shall give thanks un - to thy name, which is great and won - der -  
 and high a - bove all peo - ple, all peo - ple : They shall give thanks un - to thy name, which is great and won - der -

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics. The fourth staff is a piano accompaniment. The music continues in G major and 4/4 time, with lyrics that repeat the phrase 'and high a - bove all peo - ple, all peo - ple : They shall give thanks un - to thy name, which is great and won - der -'.

# The Lord is King. Concluded.

49

First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The first vocal line starts with a *p* dynamic, followed by *pp* *Slower.* and then *mf*. The lyrics are: "ful, and ho - ly, and ho - ly, and ho - ly. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -".

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The first vocal line starts with a *f* dynamic and *Slower.* The lyrics are: "jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!".

## This is the Day which the Lord made

J. BRAUN.

Moderato.

*mf*

This is the day, This is the day which the Lord made, which the Lord made; we will re-joice,

This is the day, This is the day which the Lord made, which the Lord made; we will re-joice,

*mf*

This is the day, This is the day which the Lord made, which the Lord made; we will re-joice,

we will re-joice,

we will re-joice, will rejoice, will rejoice and be glad. O Lord, help O Lord, help! send

we will re-joice, will rejoice, will rejoice and be glad. O Lord, help! O Lord, help! send

we will re-joice, will rejoice, will rejoice and be glad. O Lord, help! O Lord, help! send

we will rejoice, will

This is the Day which the Lord made. Continued.

now pros - per - i - ty, pros - per - i - ty. Blessed is he that com - eth in the name of the Lord!

now pros - per - i - ty, pros - per - i - ty. Blessed is he that com - eth in the name of the Lord! We blessed

*f* *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 3/4 time with a key signature of one flat (B-flat). The first staff has a dynamic marking of *f* (forte) above it. The second staff has a dynamic marking of *p* (piano) above it. The lyrics are: "now pros - per - i - ty, pros - per - i - ty. Blessed is he that com - eth in the name of the Lord!" for the first staff, and "now pros - per - i - ty, pros - per - i - ty. Blessed is he that com - eth in the name of the Lord! We blessed" for the second staff.

we blessed you out of the house of the Lord, of the Lord. The Lord is God, the Lord is God, which hath showed us

you, we blessed you..... The Lord is God, the Lord is God, which hath showed us

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 3/4 time with a key signature of one flat (B-flat). The lyrics are: "we blessed you out of the house of the Lord, of the Lord. The Lord is God, the Lord is God, which hath showed us" for the first staff, and "you, we blessed you..... The Lord is God, the Lord is God, which hath showed us" for the second staff.

## This is the Day which the Lord made. Continued.

Andante.

light; yea, the Lord Al-might-y. Bind ye with cords the sac - ri - fee, Bind ye with cords the sac - ri - fee, bind it, bind it,

light; yea, the Lord Al-might-y. Bind ye with cords the sac - ri - fee, Bind ye with cords the sac - ri - fee, bind it, bind it,

SOLI.

CHORUS.

ev - en to the horns of the al - tar. Thou art my God, Thou art my God, I will praise, will praise thee. O give

ev - en to the horns of the al - tar. Thou art my God, Thou art my God, I will praise, will praise thee. O give

# This is the Day which the Lord made. Concluded.

53

thanks un - to the Lord, give thanks un - to the Lord, my God. Praise ye the Lord, Praise ye the Lord, for

thanks un - to the Lord, give thanks un - to the Lord, my God. Praise ye the Lord, Praise ye the Lord, for

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment. The music is in a common time signature and features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

his great good - ness, for his great good - ness; his mer - cy en - dur - eth for ev - - er, for ev - - er.

his great good - ness, for his great good - ness; his mer - cy en - dur - eth for ev - - er, for ev - - er.

The second system of the musical score also consists of four staves. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves. The music concludes with a final cadence on the piano part.

## Sing Praises unto our God.

F. A. SMITH.

Moderato.

Praise ye the Lord, for it is good to sing prais-es, to sing praises un-to our God; for it is pleas-ant, and

Praise ye the Lord, for it is good to sing prais-es, to sing praises un-to our God; for it is pleas-ant, and

Andante.

praise is come-ly. Sing prais-es, sing prais-es un-to our God; for it is pleas-ant, and praise is come-ly.

praise is come-ly. Sing prais-es, sing prais-es un-to our God; for it is pleas-ant, and praise is come-ly.



He heal-eth the brok-en in

Lord doth build up Je - ru - sa - lem, he gath-er-eth to - gether the out-casts of Is - ra - el.

*p* and bind-eth up their wounds. *Maestoso.* Great is the Lord, and of great power : Great is the Lord, and

heart, He heal-eth the brok-en in heart,

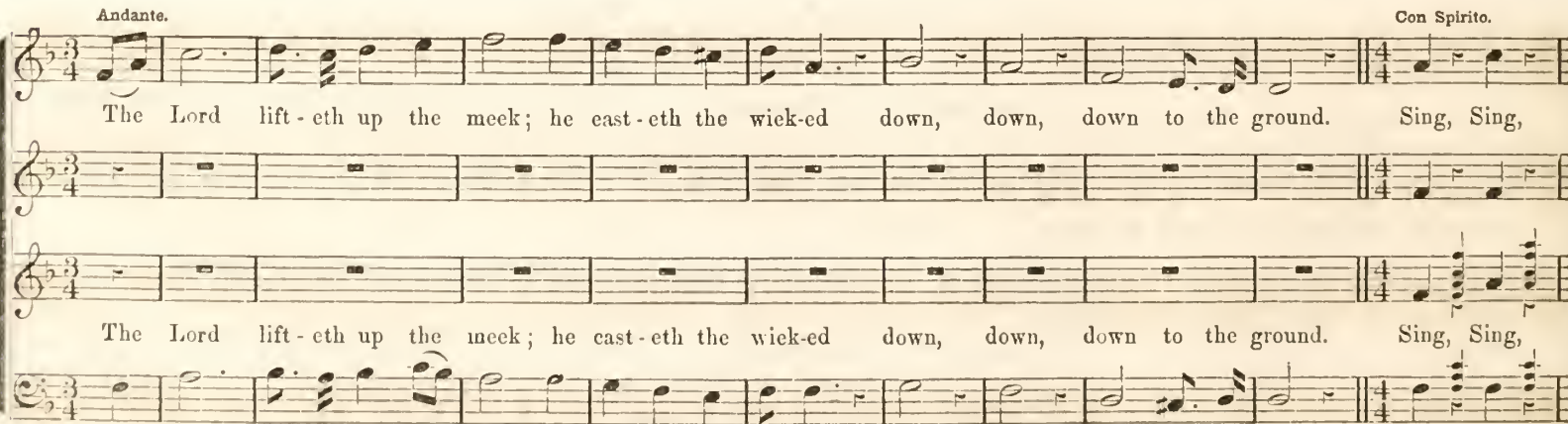
*p* and bind-eth up their wounds. Great is the Lord, and of great power : Great is the Lord, and



of great power, Great is the Lord, Great is the Lord, Great is the Lord, and of great power; his un-der-stand-ing is in-fin-ite.

of great power, Great is the Lord, Great is the Lord, Great is the Lord, and of great power; his un-der-stand-ing is in-fin-ite.

*Andante.* *Con Spirito.*



The Lord lift-eth up the meek; he cast-eth the wick-ed down, down, down to the ground. Sing, Sing,

The Lord lift-eth up the meek; he cast-eth the wick-ed down, down, down to the ground. Sing, Sing,

# Sing Praises unto our God. Continued.

57

*p*  
 sing to the Lord with thanks-giv-ing, sing to the Lord with thanksgiv-ing; sing praise up-on the harp,  
*p* sing  
 sing to the Lord with thanks-giv-ing, sing to the Lord with thanksgiv-ing; sing praise up-on the harp,  
*p*

*f*  
 sing praise up-on the harp, sing prais-es un-to our God.  
 praise up-on the harp, up-on the harp to our God,  
*f*  
 sing praise up-on the harp, sing prais-es un-to our God.

## Sing Praises unto our God. Continued.

*Andante.*

The Lord tak-eth pleas-ure in them that fear him, in those that hope, that hope in his mer-cy. The Lord tak-eth pleasure in

*f* *Maestoso.*

Praise the Lord, Praise the Lord, Praise the Lord, O Je-ru - sa-lem ;  
 them that fear him, in those that hope, that hope in his mer-cy.  
 Praise the Lord, Praise the Lord, Praise the Lord, O Je-ru - sa-lem ;

# Sing Praises unto our God. Concluded.

*mf*

praise thy God, thy God, O Zi-on; Praise the Lord, O Je-ru-sa-lem, Praise the Lord, O Je-ru-sa-lem; praise thy God, thy

*mf* *f*

praise thy God, thy God, O Zi-on; Praise the Lord, O Je-ru-sa-lem, Praise the Lord, O Je-ru-sa-lem; praise thy God, thy

*ff* *Adagio.* *f*

God, O Zi-on, praise thy God, thy God, O Zi-on. A-men, Hal-le-lu-jah! A-men, A-men.

*ff* *f*

God, O Zi-on, praise thy God, thy God, O Zi-on. A-men, Hal-le-lu-jah! A-men, A-men.

## Of such is the Kingdom of Heaven.

J. DURTNALL.

Moderato.  
*mf*

Je - sus said, Je - sus said, Je - sus said, Suf - fer lit - tle chil - dren to come un - to me, Suf - fer lit - tle chil - dren to

*mf*

Je - sus said, Je - sus said, Je - sus said, Suf - fer lit - tle chil - dren to come un - to me, Suf - fer lit - tle chil - dren to

*dim.* Andante.

come un - to me, and for - bid them not; for of such is the king - dom of heaven.

*dim.* TRIO. *p*

come un - to me, and for - bid them not; for of such is the king - dom of heaven. Ver - i - ly, I say un - to

you, who - so - ev - er shall not re - ceive the kingdom of God as a lit - tle ehild, shall in no... wise en - ter there - in.

you, who - so - ev - er shall not re - ceive the kingdom of God as a lit - tle ehild, shall in no... wise en - ter there - in.

## CHORUS.

*mf*

But Je - sus said, Suf - fer lit - tle ehil - dren to come un - to me, Suf - fer lit - tle ehil - dren to come un - to me, and for -

*mf*

But Je - sus said, Suf - fer lit - tle ehil - dren to come un - to me, Suf - fer lit - tle ehil - dren to come un - to me, and for -

## Of such is the Kingdom of Heaven. Continued.

- bid them not; for of such is the king - dom of heaven. And he took them up in his arms, put his hands up - on them, and

- bid them not; for of such is the king - dom of heaven. And he took them up in his arms, put his hands up - on them, and

Detailed description: This system contains two vocal staves and two piano accompaniment staves. The vocal staves are in G-clef with a key signature of one sharp (F#). The piano accompaniment is in C-clef. The music is in 4/4 time. The first vocal staff has a dynamic marking of *f* above the first measure. The second vocal staff has a dynamic marking of *f* above the first measure. The piano accompaniment consists of a bass line and a right-hand line with chords and moving lines.

bless - ed them, blessed them and said, Suf - fer lit - tle chil - dren to come un - to me, Suf - fer lit - tle chil - dren to

bless - ed them, blessed them and said, Suf - fer lit - tle chil - dren to come un - to me, Suf - fer lit - tle chil - dren to

Detailed description: This system continues the musical score with two vocal staves and two piano accompaniment staves. The vocal staves have a dynamic marking of *p* above the first measure. The piano accompaniment continues with the same texture as the first system.



# Of such is the Kingdom of Heaven. Concluded.

Slowly. *f*

come un-to me, and for-bid them not, for of such is the king-dom of heav'n, for of such is the king-dom of heav'n.

come un-to me, and for-bid them not, for of such is the king-dom of heav'n, for of such is the king-dom of heav'n.

Detailed description: This musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slowly' and the dynamic is 'f' (forte). The lyrics are: 'come un-to me, and for-bid them not, for of such is the king-dom of heav'n, for of such is the king-dom of heav'n.'

# Holy Lord God of Sabaoth.

FROM MOZART'S SIXTH MASS.

Andante. *f*

Ho - - - ly, Ho - - - ly, Ho - ly Lord God of Sa - ba - oth.

Ho - - - ly Lord God of Sa - ba - oth.

Ho - - - ly, Ho - - - ly, Ho - - - ly

Detailed description: This musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante' and the dynamic is 'f' (forte). The lyrics are: 'Ho - - - ly, Ho - - - ly, Ho - ly Lord God of Sa - ba - oth.' and 'Ho - - - ly Lord God of Sa - ba - oth.' and 'Ho - - - ly, Ho - - - ly, Ho - - - ly'.

## Holy Lord God of Sabaoth. Continued.

*Allegro. ff*

Glo - ry, thy glo - ry, heav - en and earth, heav - en and earth, are full of thy  
 Glo - ry, thy glo - ry, heav - en and earth, heav - en and earth, are full of thy

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in 3/4 time with a key signature of one flat. The first staff has a tempo and dynamic marking of 'Allegro. ff'. The lyrics are 'Glo - ry, thy glo - ry, heav - en and earth, heav - en and earth, are full of thy'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

*f*

glo - ry. Ho - san - na in the high - est, in the high - - - -  
 glo - ry. Ho - san - na in the high - - - - *f*  
 glo - ry. Ho - san - na in the high - - - - *f*  
 Ho - san - na in the high - - - - est, Ho -

Detailed description: This system continues the musical score with four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in 3/4 time with a key signature of one flat. The first staff has a dynamic marking of 'f'. The lyrics are 'glo - ry. Ho - san - na in the high - est, in the high - - - -'. The piano accompaniment continues with a similar rhythmic pattern to the first system.

# Holy Lord God of Sabaoth. Concluded.

est! Ho - san - na in..... the high - est! in the high -  
 est! Ho - san - na in the high - est! Ho - san - na in.... the high -  
 - san - na in the high - est! Ho - san - na! Ho - san - na in the high -  
 - san - na in the high - est! Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na in the high -

est! Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na in the high - est!  
 - est! Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na in..... the high - est!  
 - est! Ho - san - na! Ho - san - na in the high - est!  
 - est! Ho - san - na! Ho - san - na in the high - est!

## O praise ye the Lord.

SKEATS.

*Maestoso.* *mf*

O praise ye the Lord, O praise ye the Lord, Prepare your glad voice, O  
 O praise ye the Lord, O praise ye Pre-prepare your glad voice,..... O  
*mf*  
 O praise ye the Lord, O praise ye the Lord, Pre-prepare your glad voice, Prepare your glad voice, O  
 O praise ye the Lord,

praise ye the Lord, Pre-prepare your glad voice, His praise in the great As -  
*p*  
 praise ye the Lord, Pre-prepare your glad voice, His praise..... in the great, His praise in the great As -

O praise ye the Lord. Concluded.

- sem - bly to sing; let Is - rael, let Is - rael re - joice, And children of

- sem - bly to sing; let Is - rael, let Is - rael re - joice,

In our great Cre - a - tor And children of

Si - on be glad in their King, And chil-dren of Si - on be glad in their King.

And chil-dren of Si - on be glad in their King.

Si - on be glad in their King,

## O come, loud Anthems let us sing.

DR. GREENE.

Spiritedly.

O come, loud an - thens let us sing, Loud thanks to our Al - might - y King,

O come, loud an - thens let us sing, Loud thanks to our Al - might - y King,

For we our voic - es, our voic - es, For we our voic - es, our voic - es.... high should raise,

For we our voic - es, For we our voic - es high.... should raise,

For we our voic - es,

O come, loud Anthems let us sing. Concluded.

When our sal - va - tion's Rock we praise, When our sal - va - tion's Rock, our  
When our sal - va - tion's Rock, our sal - va - tion's  
When our sal - va - tion's Rock we praise, When our sal - va - tion's..  
When our sal - va - tion's Rock,

Rock we praise.  
..... Rock we praise,  
Rock we praise,

With Animation.

*f* *cres.* *ff*

With full-voic'd choir re-sound-ing, Sing ye Je-ho - vah's praise; Let heav'n and earth re-sound-ing, New songs of tri - umph

*f* *cres.* *ff*

With full-voic'd choir re-sound-ing, Sing ye Je-ho - vah's praise: Let heav'n and earth re-sound-ing, New songs of tri - umph

*mf* *cres.* *f*

raise, New songs, New songs of triumph raise, New songs of tri - umph, New songs of tri - umph; Sing ye Je-ho-vah's

*mf* *cres.* *f*

raise, New songs, New songs of triumph raise, New songs of tri - umph, New songs of tri - umph; Sing ye Je-ho-vah's



# With full-voiced Choir. Continued.

praise. Ye valleys, ye mountains, Ye riv-ers and fountains, New songs of triumph raise; With full-voic'd choir re-

praise. Ye valleys, ye mountains, Ye riv-ers and fountains, New songs of triumph raise; With full-voic'd choir re-

- sounding, Sing ye Je-ho-vah's praise. Let heav'n and earth re-sounding, New songs of triumph raise, Ye valleys, Ye

- sounding, Sing ye Je-ho-vah's praise. Let heav'n and earth re-sounding, New songs of triumph raise, Ye valleys, Ye

## With full-voiced Choir. Continued.

*mf* *f* *ff* *mf* *f* *ff*  
 mountains, Ye riv - ers and fountains, New songs of tri - umph raise, New songs of tri - umph, New songs of tri - umph, New

*mf* *cres.*  
 songs of tri - umph raise; With full-voic'd choir re-sound-ing, Sing ye Je-ho - vah's praise; Let heav'n and earth re -

*mf* *cres.*  
 songs of tri - umph raise; With full-voic'd choir re-sound-ing, Sing ye Je-ho - vah's praise: Let heav'n and earth re -

# With full-voiced Choir. Concluded.

73

*f* *cres.* *rit.*

- rounding, New songs of triumph raise, New songs of triumph raise, New songs of tri - umph, of tri - umph raise. •

*f* *cres.* *rit.*

- rounding, New songs of triumph raise, New songs of triumph raise, New songs of tri - umph, of tri - umph raise.

# Give thanks unto the Lord.

SILCHER.

With Animation. *f*

Give thanks un - to the Lord, praise ye his name. Give thanks un - to the Lord, praise ye his name. Give thanks un -

*f*

Give thanks un - to the Lord, praise ye his name. Give thanks un - to the Lord, praise ye his name. Give thanks un -

## Give thanks unto the Lord. Continued.

to the Lord, praise ye his name. Give thanks un - to the Lord, praise ye his name, praise ye his name,

praise ye his

to the Lord, praise ye his name. Give thanks un - to the Lord, praise ye his name, praise ye his name,

praise ye his

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: 'to the Lord, praise ye his name. Give thanks un - to the Lord, praise ye his name, praise ye his name,'. The bottom staff is a piano accompaniment. The music is in 3/4 time with a key signature of one sharp (F#). The first staff ends with a fermata over the final note.

praise ye his name, praise..... ye, praise ye his name, praise ye his name,

name, praise ye his name, praise ye his

praise ye his name, praise..... ye, praise ye his name, praise ye his name,

name, praise ye his name, praise ye his

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics: 'praise ye his name, praise..... ye, praise ye his name, praise ye his name,'. The bottom staff is a piano accompaniment. The music continues from the first system. The second staff ends with a fermata over the final note.

# Give thanks unto the Lord. Continued.

praise ye his name, praise..... ye, praise ye his name. Give thanks..... Give thanks, Give  
 name, praise ye his name, Give thanks,  
 praise ye his name, praise..... ye, praise ye his name. Give thanks, Give thanks, Give  
 name, praise ye his name, praise ye, Give thanks.....

thanks un - to the Lord,..... un - to the Lord, *mf* Give thanks..... Give thanks, Give thanks, Give  
 Give thanks,  
 thanks un - to the Lord, *mf* un - to the Lord, Give thanks, Give thanks, Give thanks, Give  
 Give thanks.....

## Give thanks unto the Lord. Concluded.

Musical score for the first system, consisting of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "thanks, Give thanks..... un - to him, Give thanks un - to the Lord, un - - - - - to the Lord, Give". A dynamic marking of *f* (forte) is placed above the first vocal staff.

thanks, Give thanks..... un - to him, Give thanks un - to the Lord, un - - - - - to the Lord, Give

Musical score for the second system, consisting of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "thanks,..... give thanks un - to the Lord, Hal - le - lu - jah! Hal - le - lu - - - jah!". Dynamic markings of *ff* (fortissimo) are placed above the first and third vocal staves.

thanks,..... give thanks un - to the Lord, Hal - le - lu - jah! Hal - le - lu - - - jah!

# Blessed is He that considereth the Poor.

R. A. SMITH.

77

Moderato.

Bless - ed is he that con-sid - er - eth the poor, Bless - ed, Bless - ed. The Lord will de -

Bless - ed is he that con-sid - er - eth the poor, Bless - ed, Bless - ed, The Lord will de -

Bless - ed, Bless - ed.

- liv-er him in time of trouble, in time of trouble. The Lord will pre -

- liv-er him in time of trouble, The Lord will de - liv - er him The Lord will pre -

in time in time of trouble.

6

- serve him, and keep him a - live: and he shall be bless-ed, and he shall be bless-ed up - on the earth.

- serve him, and keep him a - live: and he shall be bless-ed, and he shall be bless-ed up - on the earth.

And thou wilt not de - liv - er him un - to the will of his en - e - mies, And thou wilt not de - liv - er him, And

BASS SOLO.



Blessed is He that considereth the Poor. Continued.

79

The Lord will strengthen him, the Lord will  
thou wilt not de - liv - er him un - to the will of his en - e - mies. The Lord will strengthen him, The Lord will

The Lord will strengthen him up-on the bed of languishing.  
strengthen him up-on the bed of languishing,  
strengthen him up-on the bed of languishing, The Lord will strengthen him up-on the bed of languishing.

80 Blessed is He that considereth the Poor. Continued.

Con Spirito.

Bless-ed be the Lord, the Lord God of Is-ra-el, Bless-ed be the Lord, the Lord God of Is-ra-el,

Bless-ed be the Lord, the Lord God of Is-ra-el, Bless-ed be the Lord, the Lord God of Is-ra-el,

from ev - er -

Bless-ed, Bless-ed, from ev-er-last-ing to ev-er-last-ing. Bless-ed, Bless-ed,

Bless-ed, Bless-ed, Bless-ed, Bless-ed,

- last-ing to ev - er - last - ing.

# Blessed is He that considereth the Poor. Concluded.

81

*f*

from ev - er - last - ing to ev - er - last - ing.

*f* *p*

Bless - ed be the Lord, the Lord God of Is - ra - el, from ev - er - last - ing to ev - er - last - ing. Bless - ed be the Lord,

*f*

Bless - ed be the Lord, from ev - er - last - ing to ev - er - last - ing. A - men and A - men. A - men.

*f*

Bless - ed be the Lord, from ev - er - last - ing to ev - er - last - ing. A - men and A - men. A - men.

## The Lord is my Shepherd.

Carl Guden.

Moderato. *f*

The Lord is my Shepherd, I shall not want, shall not want. *f* The Lord is my Shepherd, I

The Lord is my Shepherd, I shall not want, I *mf* *f*

The Lord is my Shepherd, I shall not want, shall not want. The Lord is my Shepherd, I shall not want, I

The Lord is my Shepherd, I

shall not want.

He mak-eth me to lie down.... in green pastures, He mak-eth me to lie down.... in green

*mf*

shall not want.

# The Lord is my Shepherd. Continued.

83

*p* he lead - eth me be - side the still wa - ters, he lead - eth me be - side the still wa - ters. He *f*  
 pastures;

*p* he lead - eth me be - side the still wa - ters, he lead - eth me be - side the still wa - ters. He *f*

is my Shepherd, I shall not want. The Lord is my Shep - herd, I shall not want. *f*

is my Shepherd, I shall not want. The Lord is my Shep - herd, I shall not want. *f*

*mf*  
 He re - stor - eth my

## The Lord is my Shepherd. Continued.

re - stor - eth my soul: he lead - eth me in the paths of

re - stor - eth my soul, He re - stor - eth my soul,..... my soul:

re - stor - eth my soul, He re - stor - eth my soul,..... my soul: he lead - eth me in the paths of

soul,..... my soul, re - stor - eth my soul:

right-cous-ness for his name's sake. He lead - eth me, He lead - eth me for

He lead - eth, he lead - eth me for his name's, his

right-cous-ness for his name's sake. He lead - eth, he lead - eth me for his name's, his

He lead - eth me, He lead - eth me for

# The Lord is my Shepherd. Continued.

85

his name's sake. He lead - eth me be - side the still wa - ters, He lead - eth me be - side the still  
 name's... sake.  
 name's... sake. He lead - eth me be - side the still wa - ters, He lead - eth me be - side the still  
 his name's sake.

*p*

wa - ters. He is my Shepherd, I shall not want. The Lord is my Shep - herd, I shall not want.  
 wa - ters. He is my Shepherd, I shall not want. The Lord is my Shep - herd, I shall not want.

*f*

## The Lord is my Shepherd. Continued.

SEMI-CHORUS.

1. *p* Yea, though I walk through the valley of the shadow of death, I..... will fear no evil, 2.

2. *p* For..... thou art with me; thy rod and thy..... staff they.... comfort me. 3.

3. *f* Thou preparest a table before me, in the... presence of mine enemies: thou anointest my head with oil, my eup runneth over.

*f* *Tempo primo.* The Lord is my Shepherd, *mf* The Lord is my Shepherd, *f* The Lord is my Shepherd, I

I shall not want, I

*f* *Tempo primo.* The Lord is my Shepherd, *mf* The Lord is my Shepherd, *f* I shall not want, I

The Lord is my Shepherd, I



# The Lord is my Shepherd. Continued.

87

shall not want. He mak-eth me to lie down.... in green

He mak-eth me to lie down.... in green pastures,

*mf* shall not want.

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'shall not want. He mak-eth me to lie down.... in green'. The second staff continues the vocal line with lyrics 'He mak-eth me to lie down.... in green pastures,'. The third staff is a vocal line with lyrics 'shall not want.' and a dynamic marking of *mf*. The bottom staff is a piano accompaniment line.

*p* pastures; he lead-eth me be-side the still wa-ters, he lead-eth me be-side the still wa-ters. Surely *f*

*p* he lead-eth me be-side the still wa-ters, he lead-eth me be-side the still wa-ters. Surely *f*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'pastures; he lead-eth me be-side the still wa-ters, he lead-eth me be-side the still wa-ters. Surely' and dynamic markings *p* and *f*. The second staff continues the vocal line. The third staff is a vocal line with lyrics 'he lead-eth me be-side the still wa-ters, he lead-eth me be-side the still wa-ters. Surely' and dynamic markings *p* and *f*. The bottom staff is a piano accompaniment line.

## The Lord is my Shepherd. Concluded.

good - ness and mer - cy have followed me all the days of my life: and I... will dwell in the house of the

good - ness and mer - cy have followed me all the days of my life: and I will dwell in the house of the

*rit.* *a tempo.*

Detailed description: This system contains two vocal staves and a piano accompaniment staff. The vocal staves are in treble clef, and the piano staff is in bass clef. The music is in a common time signature. The first vocal staff has lyrics: "good - ness and mer - cy have followed me all the days of my life: and I... will dwell in the house of the". The second vocal staff has lyrics: "good - ness and mer - cy have followed me all the days of my life: and I will dwell in the house of the". The piano accompaniment consists of a simple harmonic line. There are tempo markings "rit." and "a tempo." above the first vocal staff, and "rit." and "a tempo." above the second vocal staff. A fermata is placed over the final note of the first vocal staff.

*f* Lord for ev - - er..... Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!....

*f* Lord for ev - - er..... Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!....

*rit.* *rit.*

Detailed description: This system contains two vocal staves and a piano accompaniment staff. The vocal staves are in treble clef, and the piano staff is in bass clef. The music is in a common time signature. The first vocal staff has lyrics: "Lord for ev - - er..... Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!....". The second vocal staff has lyrics: "Lord for ev - - er..... Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!....". The piano accompaniment consists of a simple harmonic line. There are dynamic markings "f" at the beginning of each vocal staff. There are tempo markings "rit." above the first and second vocal staves. A fermata is placed over the final note of the first vocal staff.

# If ye Love Me.

THOMAS TALLIS.

89

Moderato.

If ye love me,... keep my com - mand - ments,... and I will pray the Fa - - ther,....  
and I will  
If ye love me,... keep my com - mand - ments, and I will pray the Fa - - - - ther,

and

.... and he shall give you an - oth - - er Com - - fort - er, that he may  
pray the Fa - - - - ther, and he shall give you an - oth - er Com - - - fort - er, that  
and he shall give you.... an - oth - er... Com - fort - er,  
I will pray the Fa - - ther, and he shall give you an - oth - er Com - fort - er, that he....

## If ye Love Me. Continued.

bide with you for - ev - er, for - ev - er, may bide with you for - ev - er, ev'n the Spir-it of truth, the Spir - it  
 he may bide with you for ev - er, with you for ev - er, ev'n.... the Spirit of.... truth, ev'n  
 that he..... may bide with you for ev - er, ev'n the  
 ..... may bide with you for ev - - er, may bide with you for ev - er, ev'n... the Spir-it of truth, the Spir -

of truth, ev'n.... the Spir-it of truth, the Spir-it of truth, the Spir-it of truth, that he may  
 ..... the Spir-it of truth, ev'n the Spir-it of truth, the Spir-it of truth, that....  
 Spir-it of truth, ev'n the Spir-it of truth, ev'n the Spir - it of truth,  
 - - it of truth, ev'n.... the Spir-it of truth, the Spir-it of truth, that he.....

# If ye Love Me. Concluded.

bide with you for - ev - er, for - ev - er, may bide with you for ev - er, ev'n the Spir-it of truth, the  
 he may bide with you for ev - er, with you for ev - er, ev'n the Spir - it of ..  
 that he..... may bide with you for ev - er,  
 ..... may bide with you for ev - - er, may bide with you for ev - er, ev'n.... the Spir-it of

Spir - it of truth, ev'n.... the Spir-it of truth, the Spir-it of truth, the Spir-it of truth.  
 ..... truth, ev'n.... the Spir-it of truth, ev'n the Spir-it of truth, the Spir-it of truth.  
 ev'n the Spir-it of truth, ev'n the Spir-it of truth, ev'n the Spir - it of truth.  
 truth, the Spir - it of truth, ev'n.... the Spir-it of truth, the Spir-it of truth.

With Animation.

*f*

1. Lord to us our sires have told All thy won-drous deeds of old— How thy strong and pow'r-ful hand Drove the

2. Not by mor-tal's fee-ble sword, Not by arm of flesh, O Lord, But by thine, and thine a-lone, Were their

3. Help-less we in dan-ger's hour, Weak our arms and vain our pow'r; Yet by thy Al-might-y aid We are

hea - - - then, Drove the hea - - - then, Drove the hea - then from the land; How with peace,

1. hea - then from the land, Drove the hea - then from the land, Drove the &c.

num'rous foes o'erthrown, Were there num'rous foes o'erthrown, Were their num-'rous foes o'erthrown. Thine the voice,

more,..... We are more,..... We are more than conqu'rors made. Thine the voice,

3. more than conqu'rors made, We are more than conqu'rors made, We are &c.

peace, peace Thy peo - ple blest, En - tered on their promised rest, En - tered on their promised rest.

voice, voice the world o - beys, Lord, to thee be all the praise, Lord, to thee be all the praise.

voice, voice the world o - beys, Lord, to thee be all the praise, Lord, to thee be all the praise.

## His Mercy endureth forever.

Carl Peden.

*Moderato. f*

O give thanks, O give thanks, O give thanks, give thanks un - to the Lord.

O give thanks, give thanks un -

*f*

O give thanks, O give thanks,

O give thanks, O give thanks, O give thanks, give thanks un - to the Lord.

## His Mercy endureth forever. Continued.

O give thanks un-to the Lord, O give thanks un-to the Lord, for he is good, for he... is good. O give

- to... the Lord,

O give thanks un-to the Lord, O give thanks un-to the Lord, for he is good, for he... is good. O give

Detailed description: This system contains the first two lines of the musical score. The first line is a vocal melody starting with a fermata on a whole note, followed by eighth and quarter notes. The second line continues the melody with eighth and quarter notes. The third line is a vocal melody with a fermata on a whole note, followed by eighth and quarter notes. The fourth line is a bass line with eighth and quarter notes. Dynamics include *f* and *mf*. There are hairpins above the first and third lines.

thanks un - to the Lord, O give thanks un - to the Lord, for he is good, for he... is good O give thanks....

give

thanks un - to the Lord, O give thanks un - to the Lord, for he is good, for he... is good.

give

Detailed description: This system contains the second and third lines of the musical score. The first line is a vocal melody with a fermata on a whole note, followed by eighth and quarter notes. The second line continues the melody with eighth and quarter notes. The third line is a vocal melody with a fermata on a whole note, followed by eighth and quarter notes. The fourth line is a bass line with eighth and quarter notes. Dynamics include *f* and *mf*. There are hairpins above the first and third lines.



# His Mercy endureth forever. Continued.

95

..... give thanks un - to the Lord,... O give thanks, O give thanks,  
thanks un - to the Lord,... give  
O give thanks,..... O give thanks, O give thanks, give  
thanks un - to the Lord,...

give thanks un - to his name, he is good, he is good, the Lord, he is  
thanks un - to his name, for he is good, he is good, he is good,  
thanks un - to his name, for he is good, he is good, he is good, the Lord, he is  
give thanks un - to his name, he is good, he is good,

## His Mercy endureth forever. Continued.

*p* *f* *p* *rit.*  
 good,.. is good, for he is good, is good.  
*mf* *p* *f* *p* *rit.*  
 good,.. is good, for he is good, is good.

The first system consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment with dynamic markings. The bottom staff is a bass clef accompaniment.

*f* *Tempo primo.*  
 O give thanks O give thanks, O give thanks, give thanks un -  
 O give thanks, give thanks un - to the Lord.  
*f* *Tempo primo.*  
 O give thanks O give thanks,  
 O give thanks, give thanks un -

The second system consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment with dynamic markings. The bottom staff is a bass clef accompaniment.

# His Mercy endureth forever. Continued.

97

- to... the Lord, O give thanks un-to the Lord, O give thanks un-to the Lord, for he is good, for he... is good.

O give thanks un-to the Lord, O give thanks un-to the Lord, for he is good, for he... is good.

- to... the Lord,

Andante.

DUET.

For his mer-cy en - dur - eth, en - dur - eth for - ev - er, his mer-cy en - dur - eth for - ev - er, for -

- ev - er, for his mer - cy en - dur - eth, for his mer - cy en - dur - eth for - ev - er, for - ev - er,

This system consists of four staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a vocal line. The third staff is a treble clef with a piano accompaniment. The bottom staff is a bass clef with a piano accompaniment. The lyrics are written below the second staff.

*Tempo primo. f* *rit.* *a tempo.*

O give thanks, O give thanks, O give thanks, O give thanks, give thanks un-to the Lord. give

*Tempo primo. f* *rit.* *a tempo.*

O give thanks, O give thanks, O give thanks, O give thanks, give thanks un-to the Lord. give

This system consists of four staves. The top staff is a treble clef with a vocal line. The second staff is a treble clef with a piano accompaniment. The third staff is a treble clef with a piano accompaniment. The bottom staff is a bass clef with a piano accompaniment. The lyrics are written below the second and third staves.

# His Mercy endureth forever. Concluded.

*ff* Lento.

thanks, is good. O give thanks un - to the

thanks, for he is good, is good. O give thanks un - to the

thanks, for he is good, is good. O give thanks un - to the

Lord, for his mer - cy en - dur - - eth for - ev - er, for - ev - - - - er.

Lord, for his mer - cy en - dur - - eth for - ev - er, for - ev - - - - er.

Andante.

*mf*

1. Thou, Lord, by strict - est search hast known My ris - ing up and ly - ing

3. Sur - round - ed by thy pow'r I stand, On ev' - ry side I find thy

down ;

My se - cret thoughts are known to thee, Known long be - fore con - ceiv'd by me.

hand ;

O skill for hu - man reach too high, — Too daz - zling bright for mor - tal eye.

2. Thine eye my bed and path sur - veys, My pub - lic haunts and pri - vate ways;

4. Search, try, O God, my thoughts and heart, If mis - chief lurks in a - ny part;

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "2. Thine eye my bed and path sur - veys, My pub - lic haunts and pri - vate ways;" and "4. Search, try, O God, my thoughts and heart, If mis - chief lurks in a - ny part;".

Thou know'st what 'tis my lips would vent, My yet un - ut-ter'd words in - tent.

Cor - rect me when I go a - stray, And guide me in thy per - fect way.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "Thou know'st what 'tis my lips would vent, My yet un - ut-ter'd words in - tent." and "Cor - rect me when I go a - stray, And guide me in thy per - fect way.".

Moderato.  
*mf*

Ho - ly, ho - ly, ho - ly, Lord God of hosts, Heav'n and earth are full of the

*mf*

Ho - ly, ho - ly, ho - ly, Lord God of hosts, Heav'n and earth are full of the

*f*

ma - jes - ty of thy glo - - ry. Glo - ry be to thee, O Lord most high.

of..... thy glo - ry.

*f*

ma - jes - ty of thy glo - - ry. Glo - ry be to thee, O Lord most high



# Easter Anthem.

STEPHENSON.

103

With Animation.

*f*

Hal - - le - lu - jah! The Lord is risen in - deed, Hal - le -

*f*

Hal - - le - lu - jah! The Lord is risen in - deed, Hal - le -

*f*

The Lord is risen in - deed,

Detailed description: This system contains the first four staves of the musical score. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first staff begins with a rest for four measures, followed by a melodic line. The second staff begins with a rest for four measures, followed by a melodic line. The third staff begins with a rest for four measures, followed by a melodic line. The fourth staff begins with a rest for four measures, followed by a piano accompaniment line. The lyrics are: 'Hal - - le - lu - jah! The Lord is risen in - deed, Hal - le -' on the first staff; 'Hal - - le - lu - jah! The Lord is risen in - deed, Hal - le -' on the second staff; and 'The Lord is risen in - deed,' on the third staff. The dynamic marking 'f' (forte) is placed above the first and third staves.

lu - jah!

lu - jah!

Now is Christ ris - en from the dead, and be - come the first fruits of them that slept.

Detailed description: This system contains the last four staves of the musical score. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first staff begins with a rest for four measures, followed by a melodic line. The second staff begins with a rest for four measures, followed by a melodic line. The third staff begins with a rest for four measures, followed by a melodic line. The fourth staff begins with a rest for four measures, followed by a piano accompaniment line. The lyrics are: 'lu - jah!' on the first staff; 'lu - jah!' on the second staff; and 'Now is Christ ris - en from the dead, and be - come the first fruits of them that slept.' on the third staff.

## Easter Anthem. Continued.

Now is Christ the first-fruits of them that slept. Hal-le-lu-jah!

ris-en from the dead, and be-come

Now is Christ ris-en from the dead, and be-come the first-fruits of them that slept. Hal-le-lu-jah!

Hal-le-lu-jah!

Hal-le-lu-jah! And did he rise? And did he rise?..... did he rise?

And did he rise?

Hal-le-lu-jah! And did he rise? And did he rise?..... did he rise?

And did he rise?..... And did he rise?.....

Hear, O ye na - tions; hear it, O ye dead! He rose! He rose! he

Hear, O ye na - tions; hear it, O ye dead! He rose! He rose! he burst the bars of death!

He rose! He rose! he

burst the bars of death, he burst the bars of death, and triumphed o'er the grave! Then, Then, Then I rose!

he burst the bars of death, and triumphed o'er the grave! Then, Then, Then I rose!

burst the bars of death, Then I rose!

## Easter Anthem. Continued.

then I rose! then first hu-man-i - ty triumphant, passed the crystal ports of light, and seized e -

then I rose! then I rose! then first hu-man-i - ty triumphant, passed the crystal ports of light, and seized e -

- ter - nal youth, and seized e - ter - nal youth.

Man, all im-mor - tal, hail! hail! Heav-en, all lav - ish of strange

- ter - nal youth, and seized e - ter - nal youth.

Man, all im-mor - tal, hail! hail! Heav-en, all lav - ish of strange

Thine all the glo - ry, man's the boundless bliss.

gifts to man.

Thine all the glo - ry, man's the boundless bliss, Thine all the glo - ry, man's the boundless bliss.

gifts to man.

## Lo! He cometh.

ARRANGED BY S. JACKSON.

*Allegro.*  
*f*

*Andante. mf*

Lo! he cometh,— the Mes-si - ah comes; the King, the Com - fort - er, the Christ. He comes to burst the bonds of

*f* *mf*

Lo! he cometh,— the Mes-si - ah comes; the King, the Com - fort - er, the Christ. He comes to burst the bonds of

## Lo! He cometh. Continued.

death and o - verturn the pow'r of time. Sing Ho-san-na! Sing, and Hal - le - lu - jah sing. A - gain more

death and o - verturn the pow'r of time. Sing Ho-san-na! Sing, and Hal - le - lu - jah sing. A - gain more

*f* *cres.* *A tempo. f* *cres.*

Detailed description: This system contains two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "death and o - verturn the pow'r of time. Sing Ho-san-na! Sing, and Hal - le - lu - jah sing. A - gain more". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The first vocal staff has a dynamic marking of *f* and a *cres.* marking. The second vocal staff has a dynamic marking of *A tempo. f* and a *cres.* marking.

loud, Ho - san - na sing, and Hal - le - lu - jah sing. The new - ly ris - en catch the joy - ful sound, and now with one accord burst

loud, Ho - san - na sing, and Hal - le - lu - jah sing. The new - ly ris - en catch the joy - ful sound, and now with one accord burst

Detailed description: This system contains two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "loud, Ho - san - na sing, and Hal - le - lu - jah sing. The new - ly ris - en catch the joy - ful sound, and now with one accord burst". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff.

forth from ev - ery tongue the song of praise to God on high, and to the Lamb who bled for mor - tals.

forth from ev - ery tongue the song of praise to God on high, and to the Lamb who bled for mor - tals.

Worthy the Lamb that was slain to re - ceive... pow - er, and rich - es, and wis - dom, and

Worthy the Lamb,.....

Worthy the Lamb, Worthy the Lamb that was slain to re - ceive... pow - er, and rich - es, and wis - dom, and

Worthy the Lamb, Worthy the Lamb,.....

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## Lo! He cometh. Continued.

hon - or, and glo - ry, and bless - ing; For thou art wor - thy, O Lord, to re - ceive pow - er, and rich - es, and

hon - or, and glo - ry, and bless - ing; For thou art wor - thy, O Lord, to re - ceive pow - er, and rich - es, and

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The bottom staff is a piano accompaniment line, also in G major and 4/4 time, with lyrics underneath. The music features a steady rhythm with some melodic movement in the vocal line.

wis - dom, and hon - or, and glo - ry, and bless - ing; For thou wast slain, and hast re - deem - ed us to God and thy

wis - dom, and hon - or, and glo - ry, and bless - ing; For thou wast slain, and hast re - deem - ed us to God and thy

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major and 4/4 time, with lyrics underneath. The bottom staff is a piano accompaniment line, also in G major and 4/4 time, with lyrics underneath. The music continues with similar melodic and rhythmic patterns to the first system.



# Lo! He cometh. Concluded.

blood, and hath made us kings and priests. Wor-thy the Lamb!... Wor-thy the Lamb! Bless-ing, and hon - or, and glo - ry, and

blood, and hath made us kings and priests. Wor-thy the Lamb!..... Bless-ing, and hon - or, and glo - ry, and

Wor-thy the Lamb!... Wor-thy the Lamb!

*Adagio.*

pow - er to him that sits up-on the throne, and to.. the Lamb for - ev - er, and to the Lamb for - ev - er.

pow - er to him that sits up-on the throne, and to.. the Lamb for - ev - er, and to the Lamb for - ev - er.

## The Lord is in His holy Temple.

G. G. Gounville.

*Andante. mf*

The Lord is in his ho - ly tem - ple; let all the earth keep si - lence be - fore him, be - fore... him.

*mf*

The Lord is in his ho - ly tem - ple; let all the earth keep si - lence be - fore him, be - fore... him. The

The Lord is in his ho - ly tem - ple; let all the earth keep si - lence be - fore him.

Lord is in his ho - ly tem - ple; let all the

Lord is in his ho - ly tem - ple; let all keep si - lence be - fore him.

The Lord is in his ho - ly tem - ple; let all the earth

# The Lord is in His holy Temple. Continued.

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The Lord is in his ho - ly temple, ho - - - ly temple, ho - - - ly  
earth keep si - lence be - fore him. is in his ho - ly temple, is in his ho - ly  
is in his ho - ly temple, is in his ho - ly

This system contains four staves of music. The top staff is the vocal line, with lyrics underneath. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The bottom staff is a bass clef accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

tem - ple, let all the earth keep si - lence be - fore..... him.... The Lord is in his  
tem - ple, let all the earth keep si - lence be - fore..... him.... The Lord is in his

This system contains four staves of music. The top staff is the vocal line, with lyrics underneath. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The bottom staff is a bass clef accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). Dynamics include *pp* (pianissimo) and accents.

## The Lord is in His holy Temple. Concluded.

*slower.**rit.*

ho - ly tem - ple, the Lord is in his ho - ly tem - ple, let the earth keep si - lence be - fore... him.

ho - ly tem - ple, the Lord is in his ho - ly tem - ple, let the earth keep si - lence be - fore... him.

The musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The piece concludes with a fermata on the final note of each part.

## Blessed are they that hear God's Word.

LUDWIG HELLWIG.

*Moderato.**SOLI. mf**TUTTL. f*

Bless - ed, Bless - ed, Blessed are they that hear God's word, hear God's word, and keep it. Bless - ed, Bless - ed, Blessed are they that

Bless - ed, Bless - ed, Blessed are they that hear God's word, hear God's word, and keep it. Bless - ed, Bless - ed, Blessed are they that

The musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a fermata on the final note of each part.

# Blessed are they that hear God's Word. Concluded.

hear God's word, hear God's word and keep it. Bless - ed, Bless - ed, Bless-ed are they that hear God's word, hear God's word, and

hear God's word, hear God's word and keep it. Bless - ed, Bless-ed are they that hear God's word, hear God's word, and

Bless - ed,

*p* *mf* *p* *mf*

keep it. Bless - ed, Bless - ed, Blessed are they that hear God's word, hear God's word, and keep it. Bless - ed, Bless - ed.

keep it. Bless - ed, Bless - ed, Blessed are they that hear God's word, hear God's word, and keep it. Bless - ed, Bless - ed.

*p* *mf* *f* *f* *p*

## As the Hart panteth.

G. G. Carvase.

Moderato. *p*

As the hart pant - eth af - ter the wa - ter brooks, so pant - eth my soul af - ter thee ;  
 O God.....

As the hart pant - eth af - ter the wa - ter brooks, so pant - eth my soul af - ter thee ;  
 O God..... My

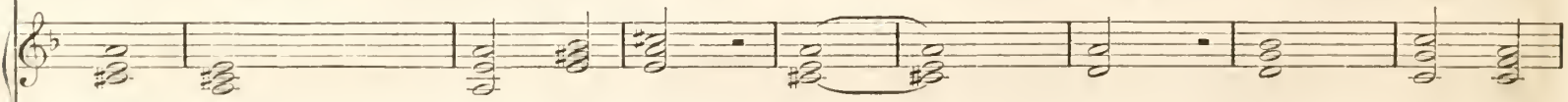
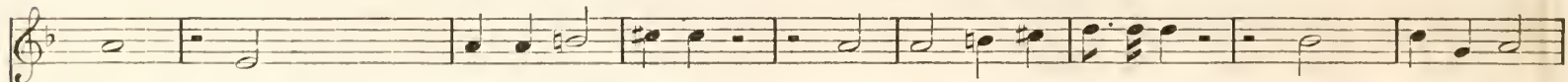
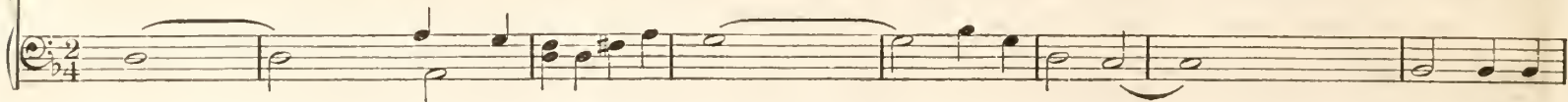
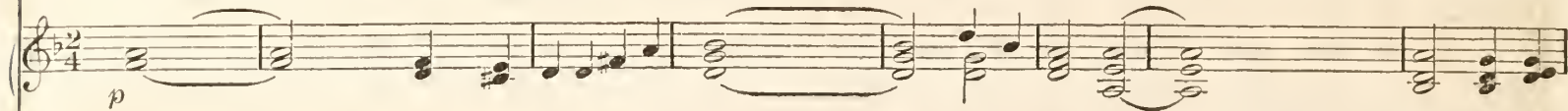
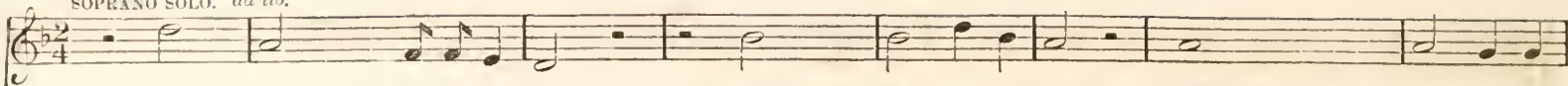
My soul thirst-eth for God, for the liv - ing God, for God, for the liv - ing God.  
 My soul thirst-eth for God, for God,  
 My soul thirsteth for God, for God, for the liv - ing God.  
 soul thirsteth for God, for the God, the liv - ing God,

# As the Hart panteth. Continued.

As the hart pant - eth, As it pant - eth, O God..... so pant - eth my soul for  
 As the hart pant - eth af - ter the wa - ter brooks, so pant - eth my soul for thee, O  
 As the hart pant - eth af - ter the wa - ter brooks, so pant - eth my soul af - ter thee, O  
 As the hart pant - eth, O God,..... O

God, for God, for God, for God, the liv - - - ing God.....  
 for..... God.....  
 God, for God, for God, for God, for God, the liv - - - ing God.....  
 for God,..... for God.....

## As the Hart panteth. Continued.

SOPRANO SOLO. *ad lib.*



# As the Hart panteth. Continued.

with the voice of joy and praise, with a multitude that kept hol-i-day.

*p*

*p*

As the hart pant - eth af - ter the wa - ter brooks, so pant - eth my soul af - ter thee;

O God,.....

*p*

As the hart pant - eth af - ter the wa - ter brooks, so pant - eth my soul af - ter thee;

O God,..... My

## As the Hart panteth. Continued.

My soul thirst-eth for God, for the liv - ing God, for God, for the liv - ing God.

My soul thirst-eth for God, for God,

My soul thirsteth for God, for God, for the liv - ing God.

soul thirst-eth for God, for the God, the liv - ing God,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. Dynamics include *f* (forte) and *f* (forte) with accents.

*f* Più Allegro.

Why art thou cast down, O my soul, and why art thou dis - qui - et - ed with - in me?

Why art thou cast down, O my soul, and why art thou dis - qui - et - ed with - in me?

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line with lyrics. The bottom staff is a bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte). The tempo is marked *Più Allegro*.

# As the Hart panteth. Concluded.

*f*

Hope, Hope thou in God, Hope thou in God, Hope in God, Hope thou in God,  
 Hope thou in God, Hope thou in God, Hope thou, Hope thou in God, Hope thou in God,  
*f* Hope thou in God, Hope thou in God, Hope thou, Hope thou in God, for I shall  
 Hope, Hope thou in God, Hope thou in God, Hope thou in God,..... Hope in God, Hope thou in God,

*rit.* *f Slowly.*

Hope thou in God, health of my coun-tenance, and my God. Hope thou in God, Hope thou in God.  
 Hope..... thou in God.  
*rit.* *f Slowly.*  
 yet praise him who is the health of my coun-tenance, and my God. Hope thou in God, Hope thou in God.  
 Hope thou in God, Hope..... thou in God.

Moderato.

SOPRANO SOLO. *p*

Let us now go e - ven un - to Beth - le - hem, and see this thing which is

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a soprano line and a piano accompaniment consisting of two staves. The soprano line begins with a rest for two measures, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

come to pass, which the Lord hath made known, hath made known, un - to us, which the Lord hath made

The second system continues the musical score in the same 4/4 time and key signature. The soprano line continues with the lyrics. The piano accompaniment maintains its harmonic structure, with some changes in chord voicing and melodic movement in the piano parts.

# Christmas Anthem. Continued.

known, made known un - to us, which the Lord hath made known, hath made known un - to us.

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. The music is in a common time signature.

*mf*  
Let us now go e - ven un - to Beth - le - hem, and see this thing which is come to pass which the

*mf*  
Let us now go e - ven un - to Beth - le - hem, and see this thing which is come to pass which the

This system contains the second vocal line and piano accompaniment. It begins with a dynamic marking of *mf* (mezzo-forte). The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. The music is in a common time signature.

## Christmas Anthem. Continued.

*cres.* *f*

Lord hath made known, hath made known un-to us, which the Lord hath made known, made known un - to us, which the Lord hath

*cres.* *f*

Lord hath made known, hath made known un-to us, which the Lord hath made known, made known un - to us, which the Lord hath

*dim.*

made known un - to us; For the an - gel said un - to us, Fear not; for be - hold,

*dim.*

made known un - to us; For the an - gel said un - to us, Fear not; for be - hold,

# Christmas Anthem. Continued.

125

I bring you good tid - ings of great joy, which shall be.. to all.... peo - ple, I bring  
 which shall be.. to all, I bring you good  
 I bring you good tid - ings of great joy, which shall be.. to all,.. to all.... peo - ple, good  
 which shall be.. I bring

you good tid - - ings, which shall be to all,.. to all.... peo - ple: For un - to you is  
 tid - ings, I bring you good tid - ings  
 tid - ings, good tid - ings, which shall be to all,.. to all peo - ple: For  
 you good tid - - ings, For un - to you is

## Christmas Anthem. Continued.

un - to you is born this day, in the ci - ty of Da - vid, a Sav - iour, which... is Christ,

un - to you is born this day, in the ci - ty of Da - vid, a Sav - iour, which... is Christ,

the Lord. I bring you good tid - ings of great joy, which shall be to all... peo - ple: for

the Lord. I bring you good tid - ings of great joy, which shall be to all... peo - ple: for



# Christmas Anthem. Concluded.

127

un - to you is born this day, is born in the ei - ty of Da - vid, a Sav - iour,

un - to you is born this day, is born in the ei - ty of Da - vid, a Sav - iour,

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "un - to you is born this day, is born in the ei - ty of Da - vid, a Sav - iour,". The first staff has a dynamic marking of *f* above the final measure. The second staff has a dynamic marking of *f* above the final measure. The third staff has a dynamic marking of *f* above the final measure. The fourth staff has a dynamic marking of *f* above the final measure.

which is Christ the Lord, a Sav - iour, which is Christ,..... the Lord.

which is Christ the Lord, a Sav - iour, which is Christ,..... the Lord.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "which is Christ the Lord, a Sav - iour, which is Christ,..... the Lord.". The first staff has a dynamic marking of *p* above the first measure and *rall.* above the final measure. The second staff has a dynamic marking of *p* above the first measure and *rall.* above the final measure. The third staff has a dynamic marking of *p* above the first measure and *rall.* above the final measure. The fourth staff has a dynamic marking of *p* above the first measure and *rall.* above the final measure.

## Blessed are the Dead.

G. G. Converse.

*Andante. p* *mf* *f* *mf*

Bless - ed, Bless - ed, Bless - ed, Bless - ed are the dead, the dead,  
Bless - ed are the dead which die in the Lord, ..

Bless - ed, Bless - ed, Bless - ed, Bless - ed are the dead which die in the Lord, ..

Bless - ed are the dead, the dead,

*mf* *f* *p rit.*

Bless - ed are the dead who die in the Lord. Bless - ed, Bless - ed, Bless - ed.

..... Bless - ed are the dead, the dead, from henceforth.

..... Bless - ed are the dead, the dead, from henceforth. Bless - ed, Bless - ed, Bless - ed.

Bless - ed are the dead who die in the Lord

# Blessed are the Dead. Continued.

Andantino.  
SOPRANO SOLO.

Yea, saith the Spir - - - it, Yea, saith the Spir - - - it, that

*p*

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano solo part, starting with a whole rest followed by a series of quarter and eighth notes. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line. The tempo is marked 'Andantino' and the dynamics include a piano (*p*) marking.

they may rest from their la - - - - - bors, that they may rest.... from their

*mf*

This system continues the vocal line and piano accompaniment. The vocal line has a long note for 'la' followed by a rest and then continues with the lyrics. The piano accompaniment continues with similar textures. A mezzo-forte (*mf*) dynamic marking is present. The system concludes with a double bar line.

## Blessed are the Dead. Concluded.

SOLO. *p* *rit.* *D. C. al Fine.*

la - - - bors: and their works do fol - low them.....

*p* SOLO, *without accompaniment.*

and their works do fol - - low them.....

*p* SOLI.

do fol - low them.....

## How long wilt Thou forget me, Lord.

DR. CHRISTOPHER TYE.

Moderato. *p*

How long wilt thou for - get me, Lord? Must I for - ev - er mourn? How long wilt thou with - draw from

*p*

How long wilt thou for - get me, Lord? Must I for - ev - er mourn? How long wilt thou with - draw from

# How long wilt Thou forget me, Lord? Concluded.

131

me; O nev - er to re - turn? O put your trust in God, O put your trust, your trust in God; pour out your

me; O nev - er to ro - turn? O put your trust in God, O put your trust..... in God;

your trust in God, pour

*mf*

Detailed description: This system contains the first two staves of music. The first staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a melodic phrase: G4-A4-B4-C5, followed by a rest, then G4-A4-B4-C5, and another rest. The lyrics are 'me; O nev - er to re - turn? O put your trust in God, O put your trust, your trust in God; pour out your'. The second staff is a piano accompaniment line, starting with a bass line: F3-G3-A3-B3, followed by a rest, then F3-G3-A3-B3, and another rest. The lyrics are 'me; O nev - er to ro - turn? O put your trust in God, O put your trust..... in God;'. The system concludes with the lyrics 'your trust in God, pour'.

hearts be - fore him, pour out your hearts be - fore him, for God is our..... hope and strength.

pour our your hearts be - fore him, be - fore him, God is our

pour out your hearts, pour out.... your hearts before him, for God is our hope..... and strength.

out your hearts be - fore... him, pour out your hearts be - fore... him,

Detailed description: This system contains the next four staves of music. The first staff is a vocal line with lyrics: 'hearts be - fore him, pour out your hearts be - fore him, for God is our..... hope and strength.' The second staff is a piano accompaniment line with lyrics: 'pour our your hearts be - fore him, be - fore him, God is our'. The third staff is a vocal line with lyrics: 'pour out your hearts, pour out.... your hearts before him, for God is our hope..... and strength.' The fourth staff is a piano accompaniment line with lyrics: 'out your hearts be - fore... him, pour out your hearts be - fore... him,'.

## The Lord is mindful of His own.

MENDELSSOHN.

*Andantino. p* *rit.*

But the Lord is mindful of his own; he re - mem - bers his chil - dren. But the Lord is mind - ful of his

*p* *rit.*

But the Lord is mindful of his own; he re - mem - bers his chil - dren. But the Lord is mind - ful of his

own; the Lord re - mem - bers his chil - dren, re - mem - - bers his chil - dren.

own; the Lord re - mem - bers his chil - dren, re - mem - - bers his chil - dren.

# The Lord is mindful of his own. Continued.

133

*p* Bow down be-fore him, ye might - y, for the Lord is near us! Bow down be-fore him, ye

*p* Bow down be-fore him, ye might - y, for the Lord is near us! Bow down be-fore him, ye

*8va.....*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The music is in G major (one sharp) and 4/4 time. It begins with a piano (*p*) dynamic. The lyrics are: "Bow down be-fore him, ye might - y, for the Lord is near us! Bow down be-fore him, ye". The piano part features a rhythmic accompaniment with eighth and sixteenth notes. A first ending bracket is present over the final two measures of the system. The bottom staff is a bass line, with the instruction "*8va.....*" written below it.

might - y, for the Lord is near, is near us! Yea, the Lord is mind-ful of his own, he re -

might - y, for the Lord is near us! Yea, the Lord is mind-ful of his own, he re -

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The music continues from the first system. The lyrics are: "might - y, for the Lord is near, is near us! Yea, the Lord is mind-ful of his own, he re -". The piano part continues with the same accompaniment. Dynamics include *f* (forte) and *p* (piano). The bottom staff is a bass line.

## The Lord is mindful of his own. Concluded.

mem-bers his chil - dren. Bow down be - fore him, ye might - y, ye might - y, for the Lord is

mem-bers his chil - dren. Bow down be - fore him, ye might - y, for the Lord is

ye might - y, ye might - y,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The lyrics are: 'mem-bers his chil - dren. Bow down be - fore him, ye might - y, ye might - y, for the Lord is'. The first staff ends with a fermata over the word 'is'. The second staff continues the accompaniment. The lyrics 'ye might - y, ye might - y,' are written below the second staff.

near, is near us. But the Lord is mind-ful of his own; he re - mem-bers his chil - dren.

near us. But the Lord is mind-ful of his own; he re - mem-bers his chil - dren.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The lyrics are: 'near, is near us. But the Lord is mind-ful of his own; he re - mem-bers his chil - dren.'. The first staff ends with a fermata over the word 'dren.'. The second staff continues the accompaniment. The lyrics 'near us. But the Lord is mind-ful of his own; he re - mem-bers his chil - dren.' are written below the second staff. Dynamic markings include *p* and *pp*.



# Go ye into all the World

Paul Nelson. 135

Allegretto.

TENOR SOLO. *mf*

*f* CHORUS.

Je - sus said un - to his dis - ci - ples, Go ye in - to all the world, Go ye in - to all the world,

Go ye in - to all the world, Go ye in - to all the world,

The first system of the musical score consists of four staves. The top staff is for the Tenor Solo, marked *mf*. The second staff is for the Chorus, marked *f*. The third and fourth staves provide harmonic accompaniment. The lyrics are: "Je - sus said un - to his dis - ci - ples, Go ye in - to all the world, Go ye in - to all the world, Go ye in - to all the world, Go ye in - to all the world,"

Go ye in - to all the world, in - to all the world, and preach the gos - pel, -  
preach the gos - pel to  
Go ye in - to all the world, in - to all the world, and preach the gos - pel, preach the gos - pel to  
and preach the gos - pel to ev' - ry crea - ture,

The second system of the musical score consists of four staves. The top staff is for the Tenor Solo. The second staff is for the Chorus. The third and fourth staves provide harmonic accompaniment. The lyrics are: "Go ye in - to all the world, in - to all the world, and preach the gos - pel, - preach the gos - pel to Go ye in - to all the world, in - to all the world, and preach the gos - pel, preach the gos - pel to and preach the gos - pel to ev' - ry crea - ture,"

## Go ye into all the World. Continued.

preach the gos - pel, Go ye in - to all the world, in - to all..... the world, *mf* Go ye in - to

ev' - ry crea - ture, *mf* Go ye in - to all the world,

ev' - ry crea - ture, Go ye in - to all the world, in - to all..... the world,

preach the gos - pel,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics: 'preach the gos - pel, Go ye in - to all the world, in - to all..... the world, *mf* Go ye in - to'. The second staff continues the vocal line with lyrics: 'ev' - ry crea - ture, *mf* Go ye in - to all the world,'. The third staff continues with lyrics: 'ev' - ry crea - ture, Go ye in - to all the world, in - to all..... the world,'. The bottom staff is a bass line with lyrics: 'preach the gos - pel,'. The music is in G major and 4/4 time, featuring a variety of note values and rests.

all the world, in - to all the world, all the world, all the world, all the world, and preach the gos - pel,

Go ye in - to

Go ye in - to all the world, in - to all the world, all the world, and preach the gos - pel,

Go ye in - to all the world, all the world,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics: 'all the world, in - to all the world, all the world, all the world, all the world, and preach the gos - pel,'. The second staff continues the vocal line with lyrics: 'Go ye in - to'. The third staff continues with lyrics: 'Go ye in - to all the world, in - to all the world, all the world, and preach the gos - pel,'. The bottom staff is a bass line with lyrics: 'Go ye in - to all the world, all the world,'. The music continues in G major and 4/4 time.

# Go ye into all the World. Continued.

137

Go ye in - to all the world, in - to all the world, all the world, all the world, all the world,

Go ye in - to all the world, Go ye in - to

Go ye in - to all the world, Go ye in to all the world, in - to all the world, all the world,

Go ye in - to all the world, all the world,

.... and preach the gos - pel, *ff* Go ye in - to

*f* Go ye in - to all the world,

.... and preach the gos - pel, *f* Go ye in - to all the world, *ff* Go ye in - to

## Go ye into all the World. Concluded.

all the world..... and preach the gos - pel, to ev' - ry crea - ture.

all the world..... and preach the gos - pel, to ev' - ry crea - ture.

The musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in 3/4 time and ends with a double bar line.

## Thanksgiving Anthem.

DR. GREENE.

Moderato. *mf*

Lord, from thy un - ex - haust - ed store, Thy rain re - lieves the thirst - y ground,

Lord, from thy un - ex - hausted store, Thy

*mf*

Lord, from thy un - ex - haust - ed, thy un-ex-haust-ed store, Thy rain re - lieves the thirst - y ground, Thy

Lord, from thy un - ex - haust - ed store,

The musical score is for a Thanksgiving Anthem in 3/4 time. It features four staves: two vocal parts and two piano accompaniment parts. The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are: 'Lord, from thy un - ex - haust - ed store, Thy rain re - lieves the thirst - y ground, Thy Lord, from thy un - ex - hausted store, Thy Lord, from thy un - ex - haust - ed, thy un-ex-haust-ed store, Thy rain re - lieves the thirst - y ground, Thy Lord, from thy un - ex - haust - ed store,'.

# Thanksgiving Anthem. Concluded.

Thy rain re - lieves the thirst - y ground; Makes lands that barren were, that bar - ren were be -

.... Makes lands that bar - ren .. were be -

rain re - lieves the thirst - y ground; Makes lands that barren were, that bar - ren were be -

Makes lands that bar - ren were be -

- fore, With corn a - bound, With use - ful fruits a - bound.

- fore, With corn..... and fruits a - bound, With corn

fore, With corn and use - ful fruits a - bound, With corn and use - ful fruits a - bound.

Andante. *p*

In - eline thine ear, In - eline thine ear to me, In - eline thine ear..... In - eline thine ear to

In - eline thine ear, In - eline thine ear to

*p*  
In - eline thine ear, In - eline thine ear to me, In - eline.... thine ear.... In - eline thine ear to

In - eline thine ear to

me, O Lord, make haste to de - liv - er..... me. In - eline thine

me, O Lord, make.. haste to de - liv - er me. In - eline thine ear, In -

me, O Lord, make haste to de - liv - er me. In - eline thine

me, O Lord,

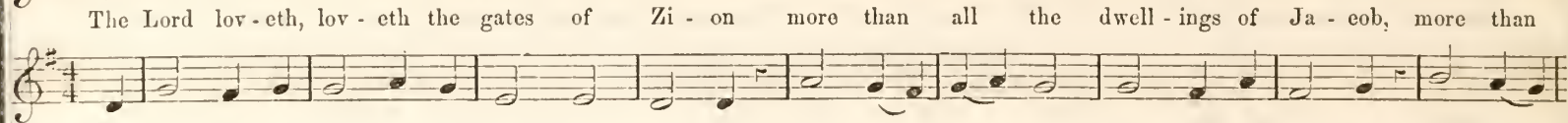
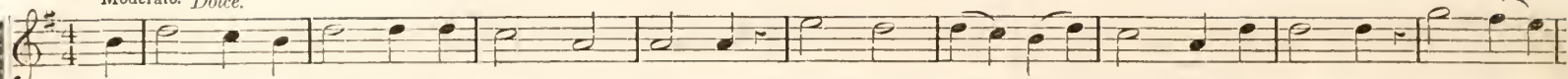
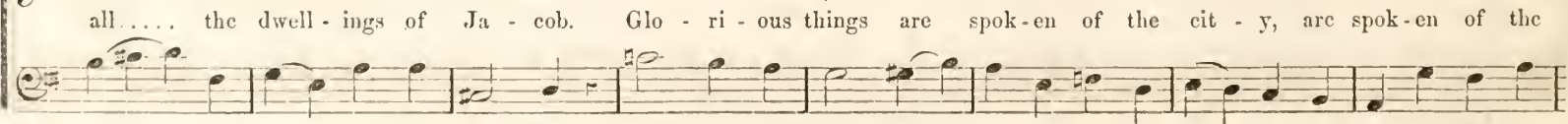
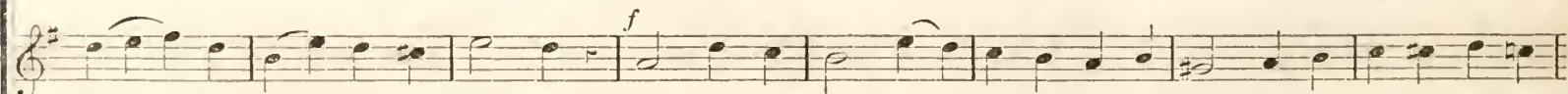
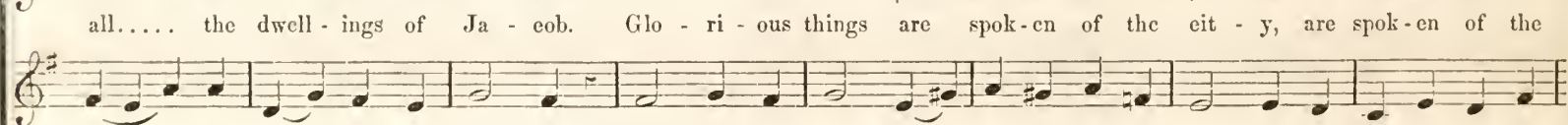
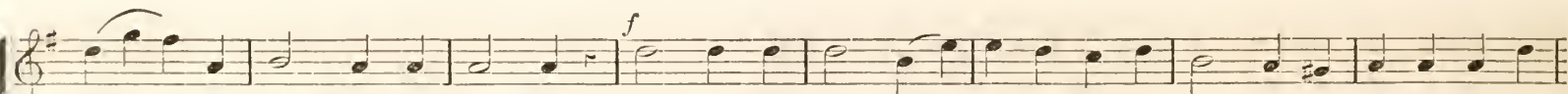
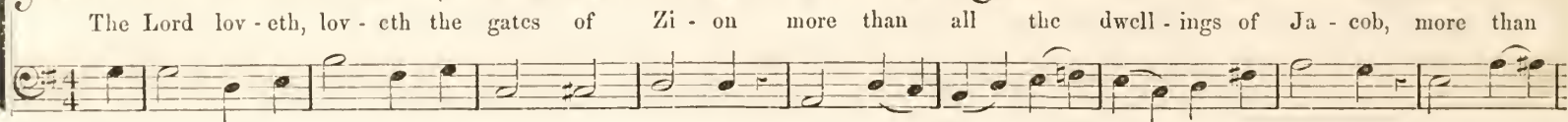
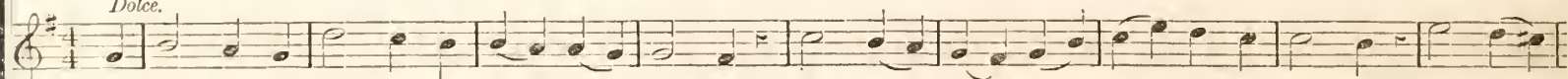
# Incline thine Ear. Concluded.

ear, In - cline thine ear.... to.... me, O Lord, make haste, make haste to de - liv - er  
 - cline thine ear O Lord, make haste, make.. haste to de -  
 ear,..... In - cline thine ear to me,  
 ear..... to me, O.....

me, O save me for thy mer - cies' sake, save, O save me for thy mer - cies' sake.  
 - liv - er me, O save me for thy mer - cies' sake, O save,..... me,  
 O save,..... me, save me for thy mer - cies' sake.  
 Lord,..... for thy mer - cies' sake, O save me

## The Lord loveth the Gates of Zion.

V. NOVELLO.

*Moderato. Dolce.**Dolce.*



# The Lord loveth the Gates of Zion. Concluded,

143

cit - y, the cit - y of God. Glo - ri - ous things are spok - en of the cit - y, are

cit - y, the cit - y of God. Glo - ri - ous, Glo - ri - ous things are spok - en of the cit - y, are

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, with lyrics: "cit - y, the cit - y of God. Glo - ri - ous things are spok - en of the cit - y, are". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "cit - y, the cit - y of God. Glo - ri - ous, Glo - ri - ous things are spok - en of the cit - y, are". The fourth staff is a piano accompaniment.

spok - en of the cit - y, the cit - y of God, are spok - en of the cit - y, the cit - y of God.

spok - en of the cit - y, the cit - y of God, are spok - en of the cit - y, the cit - y of God.

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, with lyrics: "spok - en of the cit - y, the cit - y of God, are spok - en of the cit - y, the cit - y of God.". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "spok - en of the cit - y, the cit - y of God, are spok - en of the cit - y, the cit - y of God.". The fourth staff is a piano accompaniment.

## Morning Song.

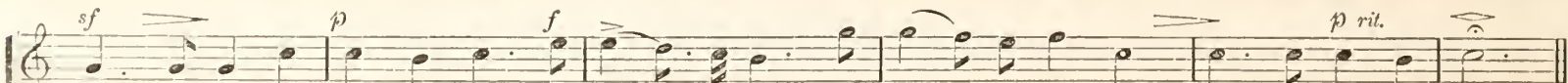
MENDELSSOHN.

Adagio. *f**p**pp*

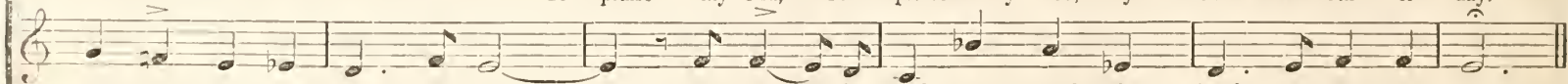
1. The deep re - pose of night is end - ing, Still slumber lies on ev' - ry eye; The woods a - lone are gent - ly bend - ing, As

*f**p**pp*

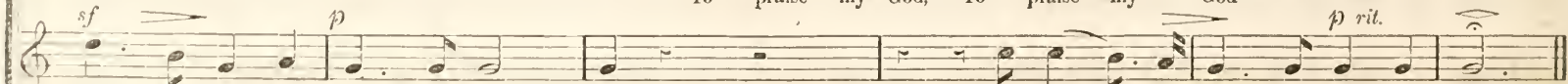
2. I feel my - self as new cre - at ed, Care, pain, and want, are chased a - way; Re - stored by sleep, I rise e - lat - ed, To



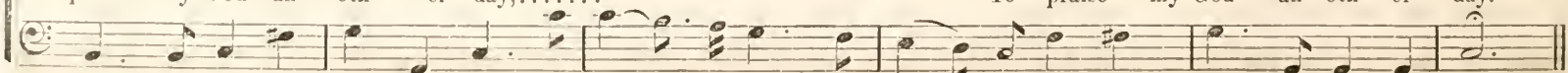
though the Lord were pass - ing by, As though the Lord, As though the Lord, the Lord were pass - ing by.  
To praise my God, To praise my God, my God an - oth - er day.



As though the Lord, As though the Lord  
To praise my God, To praise my God



praise my God an - oth - er day,..... As though the Lord were pass - ing by.  
To praise my God an - oth - er day.



As though the Lord, As though the Lord, the Lord  
To praise my God, To praise my God, my God

# Morning Song. Concluded.

Musical staff with treble clef, dynamic markings *f*, *p*, *pp*, and slurs.

3. This world, where joy and grief a - bid - eth, Is not the pil - grim's na - tive elime ; I pass it as a bridge that guid-eth To

Musical staff with treble clef, dynamic markings *f*, *p*, *pp*, and slurs.

3. This world, where joy and grief a - bid - eth, Is not the pil - grim's na - tive elime ; I pass it as a bridge that guid-eth To

Musical staff with treble clef, dynamic markings *f*, *p*, *pp*, and slurs.

Musical staff with bass clef, dynamic markings *f*, *p*, *pp*, and slurs.

Musical staff with treble clef, dynamic markings *p*, slurs, and accents.

thee a - cross the stream of time, To thee, To thee, To thee, To thee a - cross the stream of time.

Musical staff with treble clef, dynamic markings *p*, slurs, and accents.

To thee, To thee, To thee

Musical staff with treble clef, dynamic markings *p*, slurs, and accents.

thee a - cross the stream of time..... To thee a - cross the stream of time.

Musical staff with bass clef, dynamic markings *p*, slurs, and accents.

To thee, To thee, To thee, To thee

## Glory be to God on High.

FROM MOZART'S TWELFTH MASS.

*Allegro. f*

Glo - ry, Glo - ry, Glo - ry be to God, to God on high,

*f* Play six measures for an Introductory Symphony.

Glo - ry, Glo - ry, Glo - ry be to God, to God on high,

(Full, with Trumpet.)

Detailed description: This system contains the first two staves of vocal music and the first two staves of instrumental accompaniment. The vocal staves are in 2/2 time and feature a melody with lyrics. The instrumental staves are in 2/2 time and feature a rhythmic accompaniment with a 'Play six measures for an Introductory Symphony' instruction. The bottom staff is marked '(Full, with Trumpet.)'.

Glo - ry be to God, Glo - ry be to God, Glo - ry be to God, Glo - ry be to God on

Glo - ry be to God, Glo - ry be to God, Glo - ry be to God, Glo - ry be to God on

Detailed description: This system contains the second two staves of vocal music and the second two staves of instrumental accompaniment. The vocal staves continue the melody with lyrics. The instrumental staves continue the rhythmic accompaniment. The bottom staff includes a 'TRUMPET' marking.

# Glory be to God on High. Continued.

high, Glo - ry be to God on high, Glo - ry be to God on high, Glo - ry be to God on high, Glo - ry be to

high,..... on high, Glo - ry be to

Glo - ry, Glo - ry, Glo - ry, Glo - ry, to God on high,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a choir organ part with lyrics. The bottom staff is a bass line. Dynamics include a dotted line for the first part of the organ part and a period for the second part.

God, to God on high, and on earth, peace, peace, good will to men, and on earth,

God, to God on high, and on earth, peace, good will to men, and on earth,

*Choir Organ.*

*Without Trumpet.*

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a choir organ part with lyrics and the instruction 'Choir Organ.'. The bottom staff is a bass line with the instruction 'Without Trumpet.'. Dynamics include *p* and *f* markings.

## Glory be to God on High. Continued.

peace, peace, good will to men, good will, good will to

peace, peace, good will to men, good will, good will to

This system consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment with a melodic line. The bottom staff is a bass line with chords. The lyrics are: "peace, peace, good will to men, good will, good will to".

men. Glo - ry be to God on high, Glo - - ry, Glo-ry be to God on high, high,

men. *p* *Choir.* Glo-ry be to God on high, Glo - ry, Glo - ry, Glo-ry be to God on high, high,

*Swell.* *mp* *ff* *Full Organ.* *1st time.* *2d time.*

*Swell Choir.*

This system consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment with dynamic markings: *Swell.*, *mp*, *ff*, *Full Organ.*, and *Swell Choir.* The bottom staff is a bass line. The lyrics are: "men. Glo - ry be to God on high, Glo - - ry, Glo-ry be to God on high, high," and "men. *p* *Choir.* Glo-ry be to God on high, Glo - ry, Glo - ry, Glo-ry be to God on high, high,". There are two repeat signs with "1st time." and "2d time." markings.

# Glory be to God on High. Continued.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: "Glo-ry be to God on high, Glo-ry be to God on high. Peace on earth, Peace on". A dynamic marking of *p* (piano) is placed above the first vocal staff. The piano accompaniment includes a *Ped.* (pedal) marking under the first bass staff.

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: "earth, good will to men, good will to men. Bless-ed is he who com-eth in the name, who com-eth in the". The piano accompaniment includes a *Ped.* (pedal) marking under the first bass staff.

## Glory be to God on High. Continued.

*f*

name of the Lord. Ho - san - na in the high-est, Ho - san - na in the high-est ;

name of the Lord. Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment with lyrics. The fourth staff is a piano accompaniment. Dynamics include *f* (forte) and *fz* (forzando).

Bless - ed is he who com - eth in the name, the name of the Lord, in the name of the Lord.

Bless - ed is he who com - eth in the name..... of the Lord, in the name of the Lord.

name, the name

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment with lyrics. The fourth staff is a piano accompaniment.



# Glory be to God on High. Continued.

Glo - ry, Glo - ry, Glo - ry be to God on high,

*f*

Glo - ry, Glo - ry, Glo - ry be to God on high,  
(Full, with Trumpet.)

*Con Sra.*

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment with a forte (*f*) dynamic marking. The fourth staff is a bass line with the instruction '(Full, with Trumpet.)' and 'Con Sra.' below it.

Glo - ry be to God on high. Glo - ry be to God, Glo - ry be to

Glo - ry be to God on high. Glo - ry be to God, Glo - ry be to

*Ped.*

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a bass line with a pedaling (*Ped.*) instruction at the end.

## Glory be to God on High. Continued.

God, Glo - ry be to God, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

God, Glo - ry be to God, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

A - men, Hal - le - lu - jah! A - men, Hal - le - lu - jah! Hal - le - lu - jah! A - men, A -

A - men, Hal - le - lu - jah! A - men, Hal - le - lu - jah! Hal - le - lu - jah! A - men, A -

*Ped.*

men. Hal - le - lu - jah! Hal - le - lu - jah! A - men, A - men, Hal - le - lu - jah! A - men.

men. Hal - le - lu - jah! Hal - le - lu - jah! A - men, A - men, Hal - le - lu - jah! A - men.

The score consists of three staves. The top two staves are vocal parts for men, with lyrics: "men. Hal - le - lu - jah! Hal - le - lu - jah! A - men, A - men, Hal - le - lu - jah! A - men." The bottom staff is the piano accompaniment, featuring a bass line with a 3/4 time signature and a treble line with chords and arpeggios.

Wherewithal shall a Young Man.

Carl Roden.

Andante. TENOR SOLO. *mf*

Wherewithal shall a young man cleanse his way? Wherewithal shall a young man cleanse his way?

*mf*

The score is in 4/4 time and G major. It features a tenor solo part on the top staff and piano accompaniment on the bottom two staves. The tempo is marked "Andante" and the dynamics are "mf". The lyrics are: "Wherewithal shall a young man cleanse his way? Wherewithal shall a young man cleanse his way?".

## CHORUS.

Wherewithal shall a young man cleanse his way? cleanse his way?  
 Wherewithal shall a young man cleanse his way, his way?  
 Wherewithal shall a young man cleanse his way? Wherewithal shall he cleanse his way?

## SOPRANO SOLO.

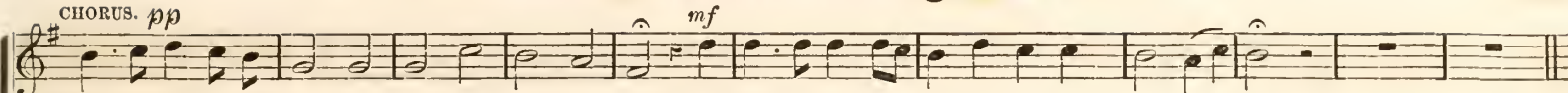
By tak-ing heed thereto, ae - cording to thy word, By tak-ing heed there - to, ae-cord-ing to thy to thy word.

1st time. 2d time.

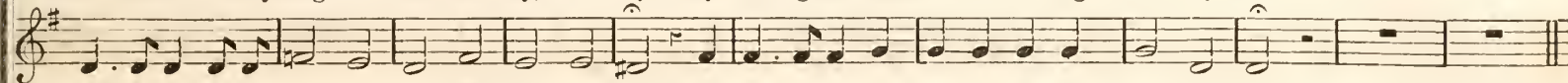
# Wherewithal shall a Young Man. Concluded.

155

CHORUS. *pp*



Wherewithal shall a young man cleanse his way, his way? By tak-ing heed thereto, ac-cord-ing to thy word.



*pp*



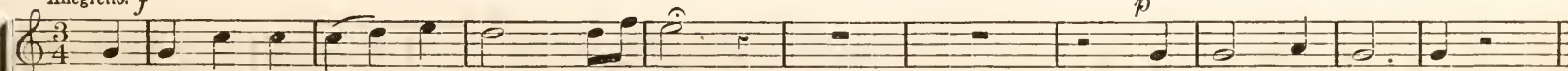
Wherewithal shall a young man cleanse his way, his way? By tak-ing heed thereto, ac-cord-ing to thy word.



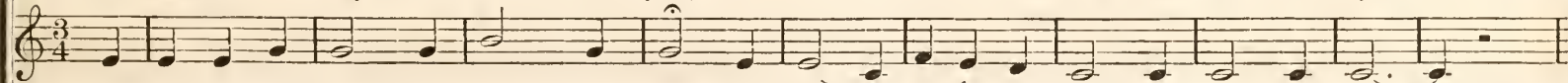
# The New Year.

Karl Peden.

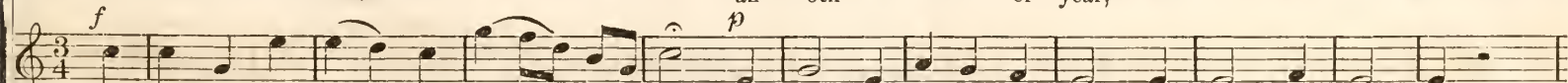
*Allegretto. f*



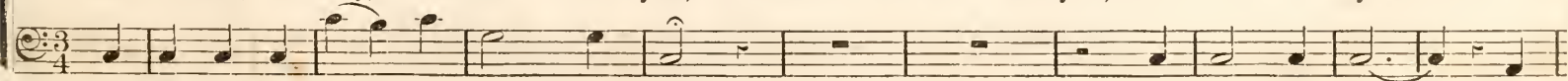
We en - ter, to - day, an - oth - er year, an - oth - er year....



an - oth - er year,



We en - ter, to - day, an - oth - er year, an - oth - er year, an - oth - er year....



## The New Year. Concluded.

an - oth - - er year.... Great God, have  
 an - oth - - er year.... Great God, have  
 en - ter, to - day, an - oth - er year,..... an - oth - er year....

*mf*

*mf*

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music features a key signature of one flat and a common time signature. There are dynamic markings of *mf* and a fermata over the final notes of the first phrase.

mer - cy up - on us, and pre - pare us for all its e - vents. A - - - men....  
 mer - cy up - on us, and pre - pare us for all its e - vents. A - - - men....

*rall.* *p*

*rall.* *p*

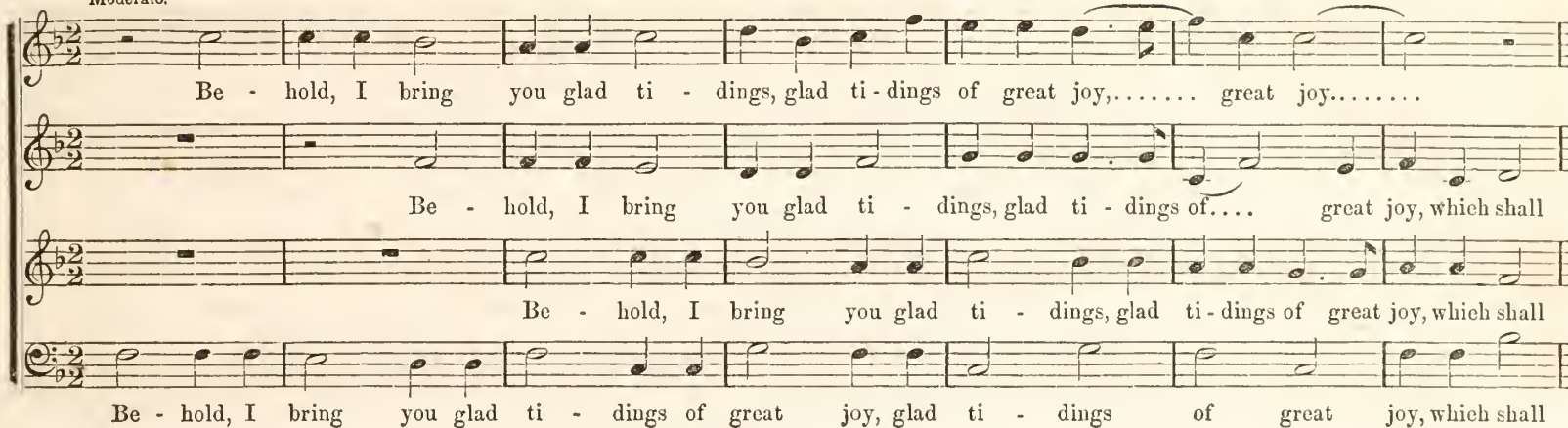
Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music features a key signature of one flat and a common time signature. There are dynamic markings of *rall.* and *p*, and a fermata over the final notes of the first phrase.

# Behold, I bring you glad Tidings.

GIOVANNI CROCE.

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Moderato.

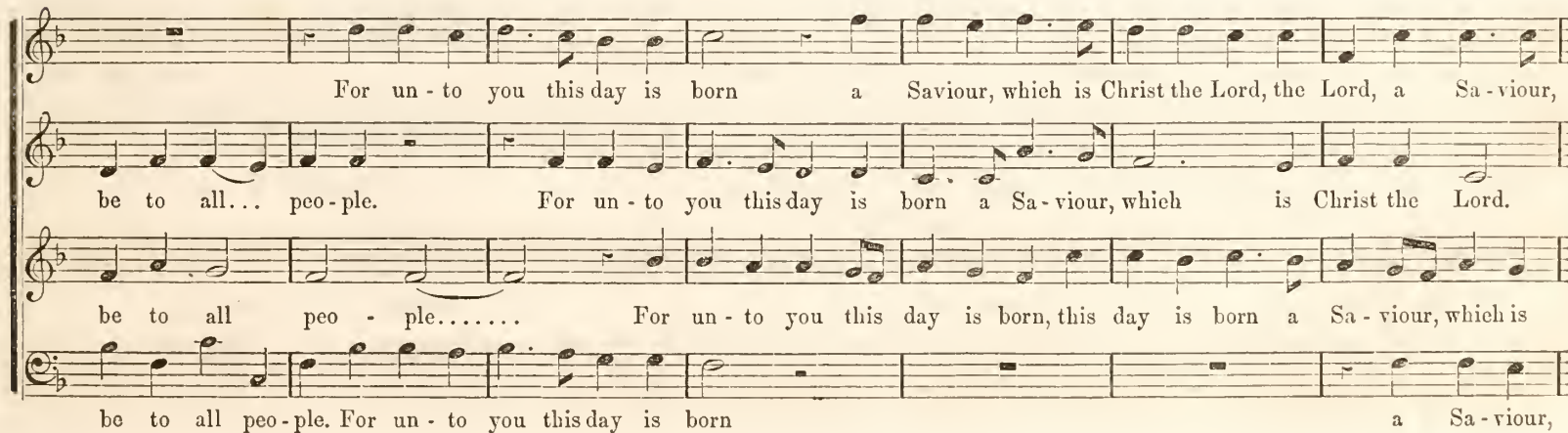


Be - hold, I bring you glad ti - dings, glad ti - dings of great joy,..... great joy.....

Be - hold, I bring you glad ti - dings, glad ti - dings of.... great joy, which shall

Be - hold, I bring you glad ti - dings, glad ti - dings of great joy, which shall

Be - hold, I bring you glad ti - dings of great joy, glad ti - dings of great joy, which shall



For un - to you this day is born a Saviour, which is Christ the Lord, the Lord, a Sa - viour,

be to all... peo - ple. For un - to you this day is born a Sa - viour, which is Christ the Lord.

be to all peo - ple..... For un - to you this day is born, this day is born a Sa - viour, which is

be to all peo - ple. For un - to you this day is born a Sa - viour,

## Behold, I bring you glad Tidings. Continued.

which is..... Christ.... the Lord. Glo - ry be to God on high, Glo - ry be to God on  
 Glo - ry be to God on high, Glo - ry be to God..... on  
 Christ the Lord. Glo - ry be to God..... on high, Glo - ry be to God on  
 which is Christ the Lord. Glo - ry be to God, to God..... on high, and... on earth  
 high, and on earth peace, good-will..... to - wards men. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -  
 high, and on earth..... peace, good will.. towards men. Al - le - lu - ia,  
 high, and on earth peace. good will towards men..... Al - le - lu - ia, Al - le - lu - ia, Al -  
 peace, and on earth peace, ... good will towards men, towards men. Al - le - lu - ia, Al - le - lu -





## Lord, to Thee for Refuge flying.

ARRANGED FROM MENDELSSOHN.

Andantino. *mf*

1. Lord, to thee for re-fuge fly-ing, When oppress'd with care and grief; Where but on thy bo-som ly-ing, Can a wounded spir-it

2. Lord, thy stream of mer-cy flow-ing From a Saviour's dy-ing frame, Is the boon thy love be-stow-ing, Sends to heal the spir-it

*p*

sigh-ing, Cling fast for aid and find re-lief, With deep re-morse and shame con-trite shame, and con-trite shame. find re-lief, and find re-lief.

*p*

glow-ing With deep remorse and con-trite shame; Cling fast..... for aid, and find re-lief..... With deep..... re-morse and con-trite shame.....

Cling fast, Cling fast for aid, find re-lief, re-lief.  
With deep re-morse and shame, con-trite shame.....

# Lord, to Thee for Refuge flying. Concluded.

*mf*

3. God, to thee my prayer ad-dress-ing, Like a child my woes I tell; Du-ty, hom-age, love pro-fess-ing, Hop-ing still to share thy

*mf*

3. God, to thee my prayer ad-dress-ing, Like a child my woes I tell; Du-ty, hom-age, love pro-fess-ing, Hop-ing still to share thy

*p*

blessing On earth, and where thine an - gels dwell, and where thine an - gels dwell, an - gels dwell, where an - gels dwell.

*p*

blessing On earth, and where thine an - gels dwell, where thine an - - - gels, where thine an - gels dwell.....

and where thine an - gels dwell,

*Andante. p*

Ho - - - - ly, Ho - - - - ly,

Ho - - - - ly, Ho - - - - ly, Ho -

*p*

Ho - - - - ly, Ho - - - - ly, Ho -

Ho - - - - ly, Ho - - - - ly,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics 'Ho - - - - ly, Ho - - - - ly,'. The second staff is another vocal line with lyrics 'Ho - - - - ly, Ho - - - - ly, Ho -'. The third staff is a vocal line with lyrics 'Ho - - - - ly, Ho - - - - ly, Ho -'. The bottom staff is a bass line with lyrics 'Ho - - - - ly, Ho - - - - ly,'. The tempo is marked 'Andante' and the dynamic is 'p'.

*mf* *pp*

- - - - ly, Lord God of Is - ra - el, of Is - ra - el. ....

Ho - - - - ly,

*mf* *pp*

Ho - - - - ly, Lord God of Is - ra - el, of Is - ra - el. ....

Ho - - - - ly,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics '- - - - ly, Lord God of Is - ra - el, of Is - ra - el. ....'. The second staff is a vocal line with lyrics 'Ho - - - - ly,'. The third staff is a vocal line with lyrics 'Ho - - - - ly, Lord God of Is - ra - el, of Is - ra - el. ....'. The bottom staff is a bass line with lyrics 'Ho - - - - ly,'. Dynamics are marked 'mf' and 'pp'.

# God of Israel. Continued.

*Piu Allegro. ff*

Un - to thee we raise a song of praise and thankgiv - ing, Un - to thee we

*ff*

Un - to thee we raise a song of praise and thankgiv - ing, Un - to thee we

Detailed description: This system contains four staves of music. The top two staves are vocal lines in treble clef, 4/4 time. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is marked 'Piu Allegro. ff'. The lyrics are: 'Un - to thee we raise a song of praise and thankgiv - ing, Un - to thee we' on the first line, and 'Un - to thee we raise a song of praise and thankgiv - ing, Un - to thee we' on the second line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

raise a song of praise and thanks-giv - ing; un - to thee, un - to thee,

raise a song of praise and thanks-giv - ing; un - to thee, un - to thee,

Detailed description: This system continues the musical score with four staves. The top two staves are vocal lines in treble clef, 4/4 time. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are: 'raise a song of praise and thanks-giv - ing; un - to thee, un - to thee,' on the first line, and 'raise a song of praise and thanks-giv - ing; un - to thee, un - to thee,' on the second line. The piano accompaniment continues with a similar rhythmic pattern.

## God of Israel. Concluded.

un - to thee, thou God of Is - ra - el, God of Is - ra - el, God of Is - ra - el.....

un - to thee, thou God of Is - ra - el, God of Is - ra - el, thou God of Is - ra - el.....

*p dim. e rit.*

*p dim. e rit.*

## Almighty and everlasting God.

ORLANDO GIBBONS.

Al - mighty and ev - er - last - ing God, ev - er - last - ing God,

Al - mighty and ev - er - last - ing God, ev - er - last - ing God, mer - ci - ful - ly

*Allegretto.*

Al - mighty and ev - er - last - ing God, mer -

Al - mighty and ev - er - last - ing God, ev - er - last - ing God,..... mer - ci -

# Almighty and everlasting God. Continued.

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mer - ci - ful - ly look up - on our in - firm - i - ties, mer - ci - ful - ly look up - on our in -  
 look up - on..... our in - firm - i - ties, mer - ci - ful - ly look....  
 - ei - ful - ly look up - on our in - firm - i - ties, mer - ci - ful - ly look up - on.....  
 ful - ly look up - on our in - firm - i - ties, mer - ci - ful - ly look

- firm - i - ties, our..... in - firm - i - ties,..... and in all our dan - gers  
 ..... up - on our in - firm - i - ties, and in all our dan - gers and ne - ees -  
 ..... our in - firm - i - ties, and in all our dan - gers and ne - ees - si - ties,  
 up - on our in - firm - i - ties,..... and in all our

## Almighty and everlasting God. Continued.

and ne - ces - si - ties, our dan - gers and ne - ces - si - ties, stretch forth thy right hand, stretch  
 - si - ties, and in all our dan - gers and ne - ces - si - ties, stretch forth thy right hand, thy right hand, stretch  
 and in all our dan - gers and ne - ces - si - ties, stretch forth thy right hand, stretch forth thy  
 dan - gers and ne - ces - si - ties, our ne - ces - si - ties, stretch forth thy right hand, thy right hand, stretch

..... forth thy right hand... to help and..... de - fend us, stretch.... forth thy right hand to help and de - fend us,  
 ..... forth thy right hand... to help and de - fend us, stretch.... forth thy right hand.... to help and.....  
 right hand to help and de - fend us, stretch forth thy right hand to help and de -  
 .... forth thy right hand.... to help and de - fend us, stretch forth thy right hand.... to help and de -



# Almighty and everlasting God. Concluded.

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to help and de - fend, to help..... and de - fend us, to help..... and de - fend us, help and de - fend

.... de - fend us, stretch forth thy right hand, to help and de - fend us, stretch.. forth thy right hand to help and defend

- fend us, to help and de - fend us,..... to help..... and de - fend us, de - fend..... us,

fend us, de - fend us, to help.... and de - fend us,..... to help and de - fend

us, through Je - sus Christ, through Je - sus Christ our Lord..... A - men.

us, through Je - sus Christ our Lord, through Je - sus Christ our Lord. A - men, A - - men.

through Je - sus Christ our Lord, through Je - sus Christ our Lord. A - - men.

us, through Je - sus Christ, through Je - sus Christ our Lord, through Je - sus Christ our Lord. A - - men.

## Installation Anthem.

Carl Freden.

*Andante. mf*

Feed the flock of God, the flock of God, flock of God

Feed the flock, Feed the flock, Feed, Feed the

Feed the flock of God,

Feed the flock of God, Feed the flock, Feed the flock, ... the flock, the

the flock of God, the flock, Feed, Feed the

*p* *p* *f*

flock of God, Feed the flock of God, Feed the flock of God, Feed the flock, Feed the flock,

flock of God, Feed the flock of God,..... the flock of God, the flock, Feed the flock,..

Feed the flock of God, Feed the flock of God, Feed the flock,

Feed the flock of God.

... the flock of God. *DUET. mf* Not by constraint, but will - ing - ly; not for filth - y lu - cre, but of a read - y

... the flock of God. *mf*

Feed the flock of God.

Detailed description: This system contains four staves of music. The top staff is a vocal line with the lyrics 'Feed the flock of God.' The second staff is a vocal line with the lyrics '... the flock of God. Duet. mf Not by constraint, but will - ing - ly; not for filth - y lu - cre, but of a read - y'. The third staff is a vocal line with the lyrics '... the flock of God. mf'. The bottom staff is a piano accompaniment line. The music is in a key with two flats and a 4/4 time signature.

mind. Not by constraint, not for filth - y lu - cre, but of a read - y mind. *rit.*

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line with the lyrics 'mind. Not by constraint, not for filth - y lu - cre, but of a read - y mind. rit.'. The second staff is a vocal line with the lyrics 'mind. Not by constraint, not for filth - y lu - cre, but of a read - y mind. rit.'. The third staff is a vocal line with the lyrics 'mind. Not by constraint, not for filth - y lu - cre, but of a read - y mind. rit.'. The bottom staff is a piano accompaniment line. The music concludes with a double bar line and repeat sign.

## Installation Anthem. Continued.

Feed the flock of God, the flock of God, flock of God, *f* Feed the flock, Feed the flock, Feed, Feed the  
 Feed the flock of God, the flock, the  
 Feed the flock of God, Feed the flock of God, *f* Feed the flock, Feed the flock... the flock, the  
 the flock of God, the flock, Feed, Feed the

*ff* flock of God. And when the Chief Shepherd shall ap - pear, ye shall re - ceive a crown of glo - ry,  
*ff* flock of God. And when the Chief Shepherd shall ap - pear, ye shall re - ceive a crown of glo - ry,

# Installation Anthem. Concluded.

171

*p* that fad - eth not a - way, *f* a crown of glo - ry, a crown of glo - ry, a crown of glo - ry that *f*

*p* that fad - eth not a - way, *f* a crown of glo - ry, a crown of glo - ry, a crown of glo - ry that *f*

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a piano (*p*) dynamic and contains the lyrics "that fad - eth not a - way," followed by a forte (*f*) dynamic and the lyrics "a crown of glo - ry, a crown of glo - ry, a crown of glo - ry that". The second staff is a vocal line in the same key and clef, mirroring the first. The third staff is a vocal line in the same key and clef, also mirroring the first. The bottom staff is a piano accompaniment line in G major with a bass clef, providing harmonic support for the vocal lines.

*rit.* fad - eth not a - way, a crown of glo - ry, a crown of glo - ry, a crown of glo - ry that fad - eth not a - way.

*rit.* fad - eth not a - way, a crown of glo - ry, a crown of glo - ry, a crown of glo - ry that fad - eth not a - way.

The second system of the musical score consists of four staves. The top staff is a vocal line in G major with a treble clef, marked with a *rit.* (ritardando) dynamic and containing the lyrics "fad - eth not a - way, a crown of glo - ry, a crown of glo - ry, a crown of glo - ry that fad - eth not a - way." The second staff is a vocal line in the same key and clef, mirroring the first. The third staff is a vocal line in the same key and clef, also mirroring the first. The bottom staff is a piano accompaniment line in G major with a bass clef, providing harmonic support for the vocal lines.

## Hearken unto Me.

CHAPPLE.

Andante.

*p* 1<sup>ST</sup> SOPRANO.

*p* 1<sup>ST</sup> SOPRANO.

Hearken, Hearken,

*p* 2<sup>D</sup> SOPRANO

*mf*

Hearken unto me, Hearken unto me, ye that follow, ye that follow,

# Hearken unto Me. Continued.

Ye that fol-low af - ter righteousness, ye that fol low af-ter righteousness, ye that seek the Lord . . . . .  
ye that seek the

. . . . . ye that seek the Lord, ye that follow af-ter righteousness, ye that seek the Lord,  
Lord, . . . . .

## Hearken unto Me. Continued.

For the Lord shall comfort Zi - on, he will comfort all her waste places, The

This system contains the first four staves of music. The top two staves are vocal lines in G major, 3/4 time, with lyrics. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Lord shall com-fort Zi - on, He will com-fort all her waste pla - - ces.

This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, continuing the musical texture from the first system.



# Hearken unto Me. Continued.

*Spirito.*

Joy and gladness shall be found, Joy and gladness shall be found, shall be found there - in,

Joy and gladness shall be found, Joy and gladness shall be found, shall be found there - in, Joy.....

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The bottom two staves are piano accompaniment. The lyrics are: "Joy and gladness shall be found, Joy and gladness shall be found, shall be found there - in, Joy and gladness shall be found, Joy and gladness shall be found, shall be found there - in, Joy....."

Joy and gladness shall be found, shall be found there - in; thanks-giv - ing, thanksgiv - ing, and the

..... thanks-giv - ing, thanksgiv - ing, and the

The second system continues the musical score with four staves. The lyrics are: "Joy and gladness shall be found, shall be found there - in; thanks-giv - ing, thanksgiv - ing, and the ..... thanks-giv - ing, thanksgiv - ing, and the".

## Hearken unto Me. Continued.

voice of mel - o - dy. Joy and glad-ness shall be found, Joy and glad-ness shall be

voice of mel - o - dy. Joy and glad-ness shall be found, shall be

voice of mel - o - dy. Joy and glad-ness shall be found, Joy and glad-ness shall be found, shall be

Joy and gladness shall be found, Joy and glad-ness shall be found, Joy and glad-ness shall be

Detailed description: This system contains four staves of music. The first staff is a vocal line with lyrics 'voice of mel - o - dy.' followed by 'Joy and glad-ness shall be found, Joy and glad-ness shall be'. The second staff is another vocal line with lyrics 'voice of mel - o - dy.' followed by 'Joy and glad-ness shall be found, shall be'. The third staff is a vocal line with lyrics 'voice of mel - o - dy.' followed by 'Joy and glad-ness shall be found, Joy and glad-ness shall be found, shall be'. The fourth staff is a piano accompaniment line with lyrics 'Joy and gladness shall be found, Joy and glad-ness shall be found, Joy and glad-ness shall be'.

found there - in, thanks-giv-ing, thanks-giv-ing and the voice of mel - o - dy, the

the voice,.....

found there - in, thanks-giv-ing, thanks-giv-ing and the voice of mel - o - dy, the voice,.....

Detailed description: This system contains four staves of music. The first staff is a vocal line with lyrics 'found there - in, thanks-giv-ing, thanks-giv-ing and the voice of mel - o - dy, the'. The second staff is a vocal line with lyrics 'the voice,.....'. The third staff is a vocal line with lyrics 'found there - in, thanks-giv-ing, thanks-giv-ing and the voice of mel - o - dy, the voice,.....'. The fourth staff is a piano accompaniment line.

# Hearken unto Me. Continued.

voice,..... the voice,..... the voice of mel-o-dy, the

..... the voice, the voice, the voice,.....

..... the voice,..... the voice of mel-o-dy, the voice,.....

the voice,.....

voice,..... the voice,..... the voice of mel-o-dy, the voice of mel-o-dy.

..... the voice, the voice,

..... the voice,..... the voice of mel-o-dy, the voice of mel-o-dy.

the voice,.....

VOLTI DUET.

## Hearken unto Me. Continued.

1<sup>ST</sup> SOPRANO.

Therefore the re-deem-ed of the

2<sup>D</sup> SOPRANO.

Lord shall re - turn, the re-deem-ed of the Lord shall re - turn, the re-deem-ed of the Lord shall re -

# Hearken unto Me. Continued.

179

turn, and come and come with sing-ing, and come with sing-ing, and come, and come.....

with sing-ing, with sing-ing, and come with sing-ing, and come with sing-ing, and come....

This system contains the first two staves of the musical score. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are: "turn, and come and come with sing-ing, and come with sing-ing, and come, and come.....". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines.

..... with sing-ing, with sing - - - ing un-to Zi - - on.

This system contains the second two staves of the musical score. The top staff continues the vocal line with lyrics: "..... with sing-ing, with sing - - - ing un-to Zi - - on." The bottom staff continues the piano accompaniment. The music concludes with a final cadence in the piano part.

## Hearken unto Me. Continued.

CHORUS. Allegro.

Ev - er - last - ing joy, Ev - er - last - ing joy, Ev - er - last - ing joy shall

Ev - er - last - ing joy, Ev - er - last - ing joy shall be up - on their

Ev - er - last - ing joy, Ev - er - last - ing joy, Ev - er - last - ing joy shall be up - on their

Ev - er - last - ing joy, Ev - er - last - ing joy shall

be up - on their head, up - on their head, they shall ob - tain glad - ness and joy, they shall ob - tain

head, shall be

head, shall be up - on their head, they shall ob - tain glad - ness and joy, they shall ob - tain

be up - on their head,

# Hearken unto Me. Continued.

glad - ness and joy, and sor - row and mourning shall flee a - way,  
and  
glad - ness and joy, and sor - row and mourning shall flee a - way,.....  
and sor - row and mourning shall flee a - way,

they shall ob - tain  
sor - row and mourn - ing shall flee a - way, sor - row and mourn - ing shall flee a - way,  
they shall ob - tain

## Hearken unto Me. Concluded.

Adagio.

glad - ness and joy, and sor - row and mourn - ing shall flee a - way, and sor - row and mourn - ing shall flee a - way.

glad - ness and joy, and sor - row and mourn - ing shall flee a - way, and sor - row and mourn - ing shall flee a - way

## Behold, how Good.

Hail Peden.

Moderato. *p*

Be - hold, Be - hold, Be - hold, Be - hold, Be - hold, how pleasant it

how good, and how pleasant it is, Be - hold,.....how pleas - ant it is for brethren to dwell to -

Be - hold, how good, and how pleasant it is, Be - hold, how pleas - ant it is for brethren to dwell to -

Be - hold, Be - hold, Be - hold, Be - hold, Be - hold, Be - hold, how pleasant it



## Behold, how Good. Continued.

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is to dwell in u - ni-ty, for brethren to dwell, to dwell in u - ni-ty. O how  
 geth - er in u - ni-ty, to - geth - er in u - ni-ty. O how pleasant,  
 geth - er in u - ni-ty, for brethren to dwell, to - geth - er in u - ni-ty. O how pleasant, O how pleasant, O how  
 is to dwell in u - ni-ty, to dwell, in u - ni-ty.

pleas-ant, how pleas - ant, *f* O how pleasant, O how pleas-ant, O how pleas-ant, how pleas - ant.  
 pleas-ant, how pleas - ant, *f* O how pleas-ant, how pleas - ant.  
 O how pleas-ant,

## Behold, how Good. Continued.

TENOR SOLO. *mf*

It... is like the pre - cious oint-ment up - on the head, that ran down up - on the

*mf*

Detailed description: This system contains the first two staves of music. The top staff is a tenor solo line in G-flat major (three flats) and 4/4 time, marked 'TENOR SOLO. mf'. The lyrics 'It... is like the pre - cious oint-ment up - on the head, that ran down up - on the' are written below it. The bottom two staves are piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef, both marked 'mf'. The piano part features chords and moving lines that support the vocal melody.

beard, e - ven Aa - - - ron's beard.... that went down to the skirts of his gar - ments;

Detailed description: This system contains the second two staves of music. The top staff continues the tenor solo line with the lyrics 'beard, e - ven Aa - - - ron's beard.... that went down to the skirts of his gar - ments;'. The piano accompaniment continues in the bottom two staves, maintaining the same musical texture as the first system.

# Behold, how Good. Concluded.

As... the dew of Her-mon that de-seend-ed up - on the mountains of Zi-on for

The first system of the musical score consists of three staves. The top staff is a vocal line in G-flat major (two flats) and 4/4 time, starting with a whole rest followed by a melodic line. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features chords and moving lines that support the vocal melody.

there.. the Lord.. eom-mand-eth his bless - ing,— life for ev - - er - more.....

*D. C. al Fine.*

The second system of the musical score continues the composition. It also consists of three staves: a vocal line at the top and piano accompaniment in the middle and bottom staves. The vocal line concludes with a long note and a fermata. The piano accompaniment provides harmonic support and ends with a final cadence. The instruction "D. C. al Fine." is written at the end of the system.

## Ye Saints and Servants of the Lord.

SKEATS.

Spiritedly.

Ye saints and ser - vants of the Lord,..... his name re - cord,

The tri - umphs of his name re - cord, His

Ye saints and ser - vants of the Lord,.....

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The music is in 3/2 time and G major. The lyrics are: 'Ye saints and ser - vants of the Lord,..... his name re - cord, The tri - umphs of his name re - cord, His Ye saints and ser - vants of the Lord,.....'

Where - e'er the cir - cling sun.... dis -

sa - - ered name for ev - er bless; the sun.... dis -

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The lyrics are: 'Where - e'er the cir - cling sun.... dis - sa - - ered name for ev - er bless; the sun.... dis -'

# Ye Saints and Servants of the Lord. Concluded.

plays, His ris - ing beams and set - ting rays, His ris - ing beams and set - ting rays, Due praise to  
dis - plays,.....  
plays, His ris - ing beams and set - ting rays, dis - plays,..... Due praise to  
dis - plays,.....

his great name ad - - dress.  
his great name ad - dress.

## I will lift up mine eyes.

Hail Preben.

TENOR SOLO. *mf*

I will lift up mine eyes un - to the hills, from whence com-eth my help..... My

The first system of the musical score consists of three staves. The top staff is a tenor solo line in G major (one sharp) and 3/4 time, marked *mf*. The lyrics are: "I will lift up mine eyes un - to the hills, from whence com-eth my help..... My". The piano accompaniment is shown in the two staves below, with the right hand in treble clef and the left hand in bass clef.

help..... com - eth from the Lord, which made..... heav'n and earth.....

The second system of the musical score continues the tenor solo and piano accompaniment. The lyrics are: "help..... com - eth from the Lord, which made..... heav'n and earth.....". The notation follows the same format as the first system, with a tenor solo line and piano accompaniment in two staves.

# I will lift up mine Eyes. Continued.

CHORUS. *mf*

I will lift up mine eyes un - to the hills, from whence com - eth my help,..... My help....

*mf*

I will lift up mine eyes un - to the hills, from whence com - eth my help,..... My help....

com - eth from the Lord, the Lord, heaven and earth. He will not suf - fer thy

com - eth from the Lord, which made heaven and earth, heaven and earth. He will not suf - fer thy

com - eth from the Lord, which made heaven and earth, heaven and earth. He will not suf - fer thy

com - eth from the Lord, the Lord,

## I will lift up mine Eyes. Continued.

foot to be moved: He that keep - eth thee will not slum - ber. *mf* thy keep - er,  
 The Lord is thy keep - er, The  
 foot... to be moved: He that keep - eth thee will not slum - ber. The Lord is thy keep - er, The

thy keep - er; the Lord is thy shade up - on thy right hand.  
 Lord is thy keep - er; un -  
 Lord is thy keep - er; the Lord is thy shade up - on thy right hand. un -  
 I will lift up mine eyes un -



# I will lift up mine eyes. Continued.

the hills, I will lift up, will lift up mine eyes un - to the hills.....

- to the hills, I will lift up mine eyes un - - to

- to the hills, I will lift up mine eyes un - to the hills.....

- to, un - to the hills, the hills,

SOPRANO SOLO.

*f ad lib.*

Behold, he that keepeth Israel } shall neither..... } slumber nor sleep. The Lord is thy keeper; the Lord is } thy shade upon thy..... } right.... hand.

## I will lift up mine eyes. Continued.

SOLO.

The sun shall not smite thee by day, nor the moon by night. { The Lord shall preserve thee from all }  
 evil: he shall pre - - - } serve thy soul.

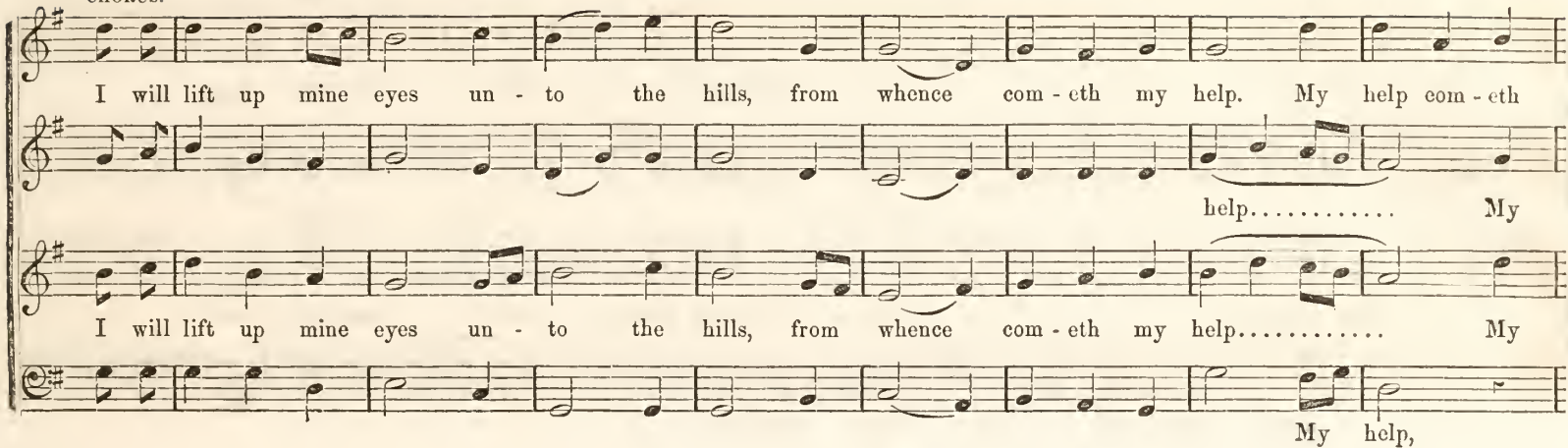
The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line begins with a quarter rest, followed by a quarter note G, a half note A, and a quarter note B. The piano accompaniment starts with a half note G in the left hand and a half note G in the right hand, followed by a half note A and a quarter note B. The lyrics are written below the vocal line, with a large curly brace grouping the second and third phrases.

The Lord shall preserve } coming in, { from this time forth, }  
 thy going out, and thy } and even for ever- } more, ev - er - more.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte) above the first measure. The piano accompaniment also has a dynamic marking of *f* above the first measure. The system concludes with a double bar line and a 3/4 time signature. The lyrics are written below the vocal line, with large curly braces grouping the phrases.

# I will lift up mine eyes. Continued.

CHORUS.



I will lift up mine eyes un - to the hills, from whence com - eth my help. My help com - eth  
help..... My  
I will lift up mine eyes un - to the hills, from whence com - eth my help..... My  
My help,



from the Lord, from the Lord, the Lord, which made heav'n..... and earth, My help  
help, My help com - eth from the Lord, My help com -  
help com - eth from the Lord, the Lord, which made heav'n..... and earth,  
my help com - eth from the Lord,

## I will lift up mine eyes. Concluded.

com - - eth from the Lord, from the Lord, . . . from the Lord . . .

- - - - - eth

my help com - eth from the Lord, from the Lord, . . . from the Lord . . .

my.. help com - eth from the Lord,

*p* *rit e dim.*

## Dismission Anthem.

J. FRANCK.

Andantino.  
TENOR SOLO. *p*

Lord, dis - miss us with thy bless - ing; bid us now de-part, O Lord, in joy and peace.

*p* *rit.*

# Dismission Anthem. Concluded.

SOLO. *mf*

bid us de - part in peace,

de - part in joy and peace.

SOLO. *mf*

Lord, dis - miss us with thy bless - ing; bid us now de-part, O Lord, in joy and peace.

SOLO. *mf*

bid.... us now de - part in peace,

peace,... in joy and peace.

CHORUS. *f*

Lord, dis - miss us with thy bless - ing; bid us now de-part, O Lord, in joy and peace.

Lord, dis - miss us with thy bless - ing; bid us now de-part, O Lord, in joy and peace.

## Unto Thee, O Lord.

G. G. Converse.

## EVENING ANTHEM.

*Moderato. mf*

Un-to thee, O Lord, do I lift up my soul; show me, show me thy ways, O Lord; teach me, teach me thy paths, O

Un-to thee, O Lord, do I lift up my soul; show me, show me thy ways, O Lord; teach me, teach me thy paths, O

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in 3/4 time. The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are: 'Un-to thee, O Lord, do I lift up my soul; show me, show me thy ways, O Lord; teach me, teach me thy paths, O'. The music features a mix of eighth and quarter notes with some rests.

*p Slower.*

Lord. Lead me in thy truth, the God of my sal-va-tion. On thee do I wait, I

for thou art the God on thee do I

Lord. Lead me in thy truth, for thou art the God of my sal-va-tion. On thee do I wait, on thee do I

Detailed description: This system contains the second two staves of music. The tempo is marked 'p Slower'. The lyrics are: 'Lord. Lead me in thy truth, the God of my sal-va-tion. On thee do I wait, I for thou art the God on thee do I Lord. Lead me in thy truth, for thou art the God of my sal-va-tion. On thee do I wait, on thee do I'. The music features a mix of quarter and eighth notes with some rests.

# Unto Thee, O Lord. Continued.

wait... all the day. Show me, Show me, Show me thy ways, O Lord. Teach me,  
 Show me, Show me, Show me thy ways, O Lord, Teach me, Lord, O  
 wait... all the day. Show me, Show me, Show me thy ways, O Lord. Teach me, Lord, O  
 all..... the day. Show me, Show me, Teach me,

*f rit.* *End.* *SOLO. mf*  
 Lord, Teach me, Teach me thy paths, O Lord. Re - member, O Lord, thy mercies, which have been ev - er,  
 Teach me, Lord,  
*f rit.* *End.* *SOLO. mf*  
 Teach me, Lord, Teach me thy paths, O Lord. Re - member, O Lord, thy ten - der mercies, which have been ev - er,  
 Lord, Teach me,

## Unto Thee, O Lord. Concluded.

*D. C. al Fine.*

ev - er of old. Re-mem-ber, O Lord, thy ten - der mer-cies, Re-mem-ber, O Lord, Re-mem-ber, O Lord,

ev - er of old. Remem-ber, Remem-ber, Remem-ber, Lord, Re-mem-ber, O Lord,

*D. C. al Fine.*

## I know that the Lord is great.

ROUSELEY.

*Allegretto.*

I know that the Lord is great, that the Lord is great, that the Lord.....

that the Lord is great, the Lord is great,.... that the Lord

I know that the Lord is great, that the Lord..... is great, the Lord is great,..... that the

that the Lord is great, is.....



# I know that the Lord is great. Continued.

... is great, and that our Lord . . . . . is a - bove all gods. What - so - e'er the  
Lord is great, and that our Lord . . . . . is . . . . . a - bove all gods What - so - e'er the  
. . . . . great, a - bove all gods.

Lord pleas - ed, that did he in heav'n and earth, and in the sea, . . . . .  
and in the sea, . . . . .  
Lord pleas - ed, that did he in heav'n and earth, and in the sea, . . . . .  
and in the sea

## I know that the Lord is great. Continued.

..... and in the sea, and... in all deep... pla - ces, and... in all deep... pla - ces.

..... and in the sea, and in all deep pla - ces, and in all deep... pla - ces.

sea,..... pla - ces.

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "..... and in the sea, and... in all deep... pla - ces, and... in all deep... pla - ces." for the first vocal line; "..... and in the sea, and in all deep pla - ces, and in all deep... pla - ces." for the second; and "sea,..... pla - ces." for the third.

Praise the Lord out of Si - on, who dwell - eth at Je - ru - sa - lem.

Praise the Lord out of Si - on, who dwell - eth at Je - ru - sa - lem.

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Praise the Lord out of Si - on, who dwell - eth at Je - ru - sa - lem." for both the first and third vocal lines.

# I know that the Lord is great. Concluded.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

- lu - jah, Hal - le - lu - jah, A - - - men. Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - - - men.

A - - - - men.

- lu - jah, Hal - le - lu - jah,.... A - men. Hal - le - lu - jah, Hal - le - lu - jah, A - - - - men.

A - men, A - - - men.

Moderato.

TRIO.

O praise the Lord, in that blest place, From whence his good - ness large - ly flows, Praise him in

O praise the Lord, in that blest place, From whence his good - ness large - ly flows, Praise him in

heav'n, where he his face Un-veiled, in per - fect glo - ry shows, Un-veiled in per - fect glo - ry shows.

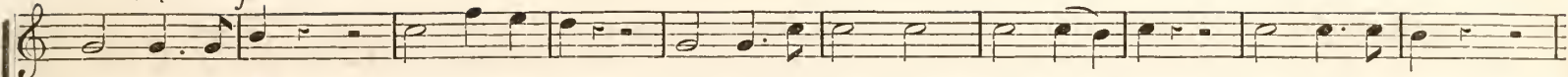
heav'n, where he his face Un-veiled, in per - fect glo - ry shows, Un-veiled in per - fect glo - ry shows.

# O Praise the Lord Continued.

203

CHORUS, Spirito.

*f*



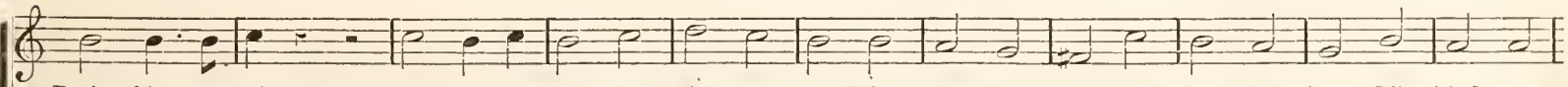
Praise him for all, Praise him for all, Praise him for all the might - y acts, Praise him for all,



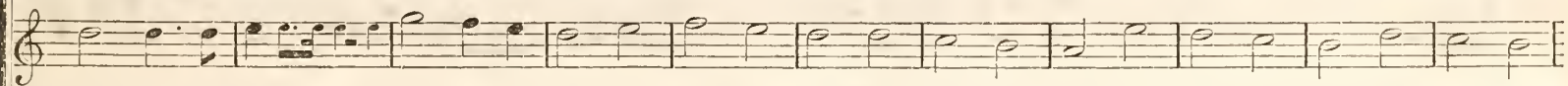
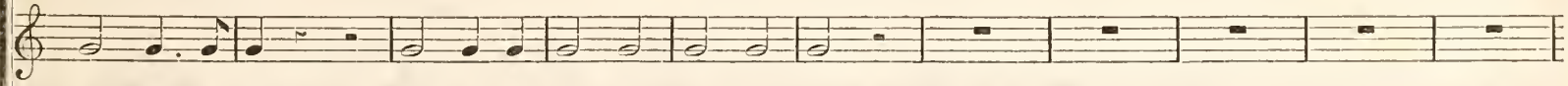
*f*



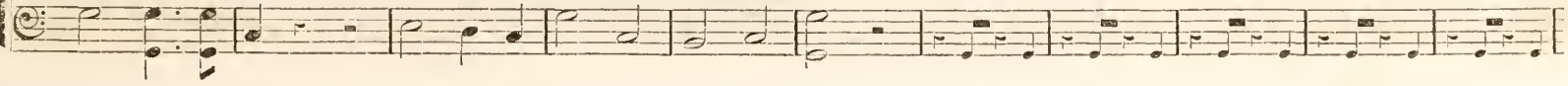
Praise him for all, Praise him for all, Praise him for all the might - y acts, Praise him for all,

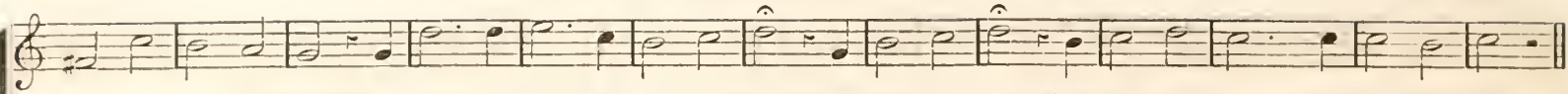


Praise him for all, Praise him for all the might - y acts, Which he in our be - half has done, His kind - ness

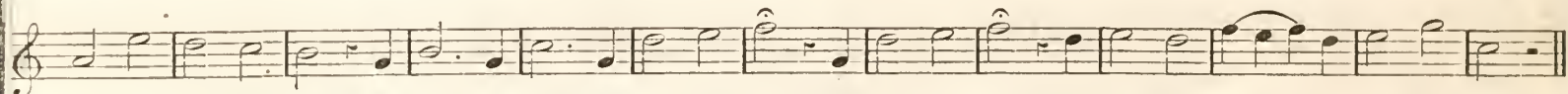
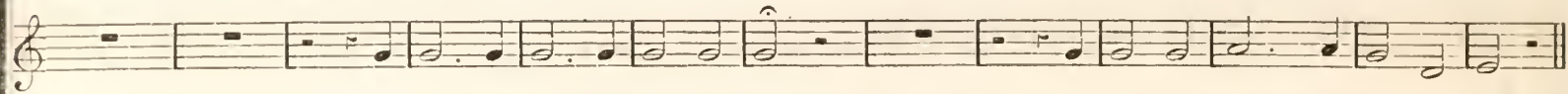


Praise him for all, Praise him for all the might - y acts, Which he in our be - half has done, His kind - ness





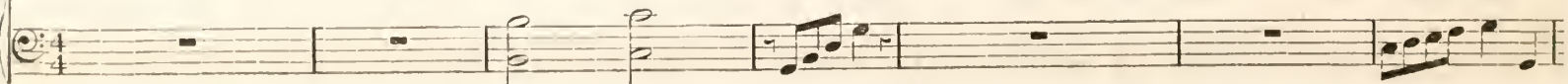
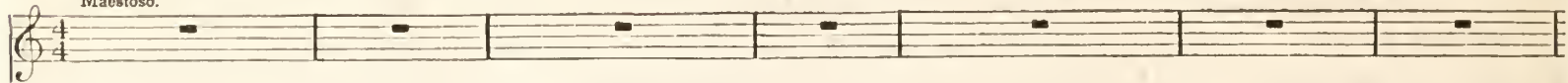
this re - turn ex - acts, With which our praise should e - qual run, should e - equal run, With which our praise should e - qual run.



this re - turn ex - acts, With which our praise should e - qual run, should e - equal run, With which our praise should e - qual run.



*Maestoso.*



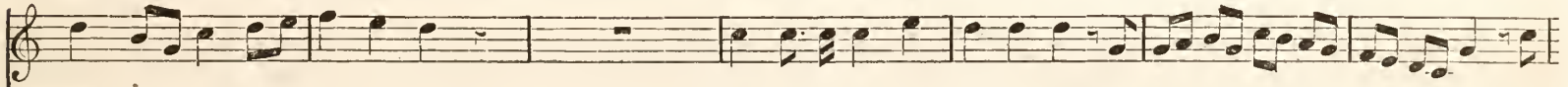
O Praise the Lord. Continued.

TENOR SOLO.



Let the shrill trumpet's warlike voice

Make rocks and hills his praise re-bound, Make



rocks and hills his praise re-bound,

Let the shrill trumpet's warlike voice Make rocks and hills his praise rebound, Make



## O Praise the Lord. Continued.

SOPRANO DUETT.

rocks..... and hills his praise re - bound.

*Andante.*

*Grazioso.*

Praise him with harp's me - lo - dious noise, And gen - tle

psal - try's sil - ver sound, Praise him with harp's me - lo - dious noise, And gen - tle psal - try's sil - ver sound.



# O Praise the Lord. Continued.

207

*Allegretto.*

Let vir - gin troops soft timbrels bring, And

some with grace - ful mo - tion dance, Let vir - gin troops soft tim - brels bring, And some with grace - ful mo - tion dance.

CHORUS. *Spirito Moderato. f*

Let in - stru - ments of va - rious strings, With or - gans join'd his praise advance; Let those who joy - ful hymns com - pose, To

Let in - stru - ments of va - rious strings, With or - gans join'd his praise advance; Let those who joy - ful hymns com - pose, To

## O Praise the Lord. Continued.

eym - bals set their songs of praise— That loud - ly sound on sol - emn days,  
 Cymbals of com - mon use, and those Cym - bals of  
 eym - bals set their songs of praise— Cymbals of com - mon use, and those That loud - ly sound on sol - emn days, Cymbals of com - mon

Cym - bals of com - mon use, and those That loud - ly sound on sol - emn days, That sound on so - lemn  
 com - mon use, and those That loud - ly sound on so - lemn days,  
 use, and those That loud - ly sound on sol - emn days, That loud - ly sound on so - lemn  
 Cym - bals of com - mon use, and those That loud - ly sound on sol - emn days, That loud - ly loud - ly

# O Praise the Lord. Concluded.

209

Adagio.

FULL CHORUS. Maestoso.

days, on sol-emn days, on sol-emn days. Let all who vi - tal breath en - joy, The breath he doth to

days, on sol-emn days, on sol-emn days. Let all who vi - tal breath en - joy, The breath he doth to

Adagio.

them af - ford In just re - turns of praise em - ploy, Let ev - 'ry crea - ture praise the Lord. A - men, A - men.

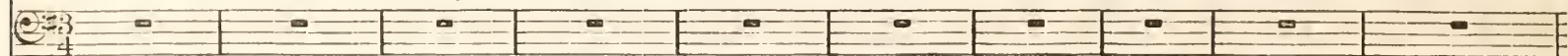
them af - ford In just re - turns of praise em - ploy, Let ev - 'ry crea - ture praise the Lord. A - men, A - men.

Andante.

SOPRANO (SOLO.)



BASS (SOLO.)



I wait-ed pa-tiently,



# I waited patiently. Continued.

heard my call-ing; I wait-ed pa-tiently, I wait-ed pa-tiently for the Lord, and he in-clin-ed un-

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics written below it. The lower staff is a piano accompaniment in the same key and time, featuring a steady bass line and chords in the right hand.

- to me, and heard my call-ing: And he hath put a new song in my mouth; ev'n a thankgiv-ing,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a repeat sign (double bar line with two dots) before the final phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

## I waited patiently. Continued.

1st. | 2d.

ev'n a thanksgiv-ing un - to our God.

1st. | 2d.

ev'n a thanksgiv-ing,

Detailed description: This system contains the first two systems of the musical score. The first system features a vocal line in G-clef and a piano accompaniment in C-clef. The vocal line has a fermata over the word 'God' and is followed by a first ending (1st.) and a second ending (2d.). The piano accompaniment also has a first ending and a second ending. The second system continues the vocal line with the lyrics 'ev'n a thanksgiv-ing,' and the piano accompaniment. The piano part includes various chords and melodic lines.

CHORUS. *Largo.*

Bless - ed, Bless - ed, Bless - ed, Bless-ed is the man, Bless-ed is the man, Bless-ed is the man that hath

Bless - ed, Bless - ed, Bless - ed, Bless-ed is the man, Bless-ed is the man, Bless-ed is the man that hath

Detailed description: This system contains the chorus section. It features two vocal lines in G-clef and two piano accompaniment lines in C-clef. The tempo is marked 'Largo'. The lyrics are 'Bless - ed, Bless - ed, Bless - ed, Bless-ed is the man, Bless-ed is the man, Bless-ed is the man that hath'. The piano accompaniment consists of chords and a simple melodic line.

# I waited patiently. Continued.

213

*Animato.*

set his hope, his hope in the Lord. great, great, great, great are the wond'rous works which thou hast

O Lord my God,

*p* set his hope, his hope in the Lord. O Lord my God, great, great, great,

great are the wond'rous works which thou hast

done, which thou hast done, which thou hast done, Great are the wond'rous works,

great are the wond'rous

great are the wond'rous works which thou hast done, which thou hast done, great are the wond'rous works,

done, which thou hast done, which thou hast done, great are the wond'rous

## I waited patiently. Continued.

Great are the wondrous works, Great are the wondrous works which thou, which thou hast done.

works, Great are the wondrous works,

Great are the wondrous works, Great are the wondrous works..... which thou, which thou hast done.

works, Great are the wondrous works, Great are the wondrous works

RECIT. TENOR.

BASS SOLO.

If I should declare them, and speak of them, they should be more, more, more than I am a - ble to ex-press.



# I waited patiently. Continued.

215

I have not kept back thy loving mer - cy and truth from the great con-gre-

- ga - tion, I have not kept back thy lov-ing mer - cy and truth from the great con-gre-

- ga - tion; withdraw not thou thy mer - cy from me, withdraw not thou thy mer - cy from me,

O Lord; let thy lov-ing-kindness and thy truth..... always pre-serve me.

CHORUS. *Vivace.*

*f*

Let all those that seek thee be joy - ful and glad, be joy - ful and glad, be  
be joy - ful,

*f*

Let all those that seek thee be joy - ful and glad, Let all those that seek thee be joy - ful and glad, be joy - ful and glad, be  
be joy - ful,

# I waited patiently. Continued.

217

joy-ful and glad, be joy-ful, be joy-ful, be joy - - ful, be joy-ful, be joy-ful, be joy - - ful, be  
be joy-ful,  
joy-ful and glad, be joy-ful, be joy-ful, be joy - - ful, be joy - - - - - ful, be  
be joy-ful, be joy - - - - - ful, be joy-ful, be joy-ful, be joy - - ful,

The first system consists of four staves. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. There are various musical notations including slurs, ties, and dynamic markings.

joy-ful and glad, be glad . in thee.  
And let such as love thy sal - va - tion, let such as love thy sal -  
joy-ful and glad, be glad in thee.

The second system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. There are various musical notations including slurs, ties, and dynamic markings. The word *pia.* is written above the first staff.

## I waited patiently. Concluded.

*f*

- va - tion, say, al - ways, the Lord be praised, the Lord be praised, let all those that seek thee be joy - ful and

*f*

- va - tion, say, al - ways, the Lord be praised, the Lord be praised, let all those that seek thee ba joy - ful and

*Adagio.*

glad, and let such as love thy sal - va - tion say al - ways, the Lord be praised, the Lord be praised, the Lord be praised.

glad, and let such as love thy sal - va - tion say, al - ways, the Lord be praised, the Lord be praised, the Lord be praised.

# Strike the Cymbal.

PUCITTA.

219

Moderato.

*mf*

SOPRANO SOLO.

1. Strike the cym-bal, Roll the tim-brel, Let the trump... of tri-umph sound.  
2. From the riv-er, Re-ject-ing quiv-er, Ju-dah's he-ro takes the stone.

*f* CHORUS.

Repeat Prelude *Sva* higher.

1. Spread your ban-ners, Shout ho-san-nas, Bat-tle is the Lord's a-lone.

2. Pow'r-ful sling-ing, Head-long bringing Proud Go-li-ah to the ground. *Sva alta.*

*mf*

## Strike the Cymbal. Continued.

SOPRANO SOLO.

See, ad - van - ces, with

*mf*

TENOR SOLO.

Catch the sound, ye

songs and dan - ces, All the band of Is - rael's daughters;

# Strike the Cymbal. Continued.

CHORUS.

hills and wa-ters. Spread your banners, shout ho-san-nas, bat-tle is the Lord's a-lone.

*f*

Spread your banners, shout ho-san-nas, bat-tle is the Lord's a-lone.

Detailed description: This system contains the first two lines of the chorus. The top two staves are vocal lines. The first staff has lyrics: "hills and wa-ters. Spread your banners, shout ho-san-nas, bat-tle is the Lord's a-lone." The second staff is a vocal line with a whole rest for the first two measures. The bottom two staves are piano accompaniment. The first staff has a dynamic marking of *f* and lyrics: "Spread your banners, shout ho-san-nas, bat-tle is the Lord's a-lone." The second staff is the bass line.

*mf*

Detailed description: This system contains the piano accompaniment for the second system. It consists of four staves. The top two staves are vocal lines with whole rests. The bottom two staves are piano accompaniment. The first staff has a dynamic marking of *mf* and features a complex, rhythmic pattern. The second staff is the bass line, also featuring a complex, rhythmic pattern.

## Strike the Cymbal. Continued.

CHORUS. *a tempo.*

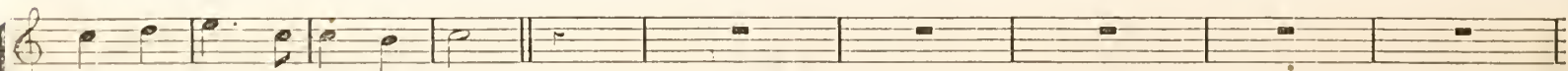
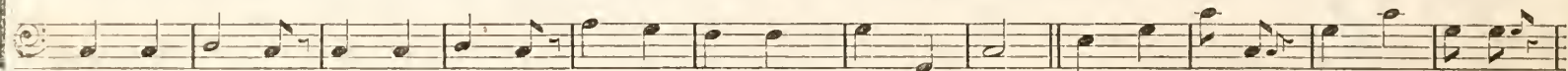
What are nations? What their stations?

TRIO. *p*

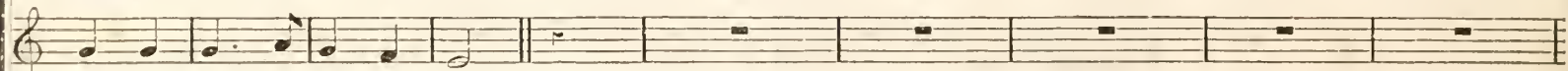
God of thun-der, rend a - sun - der All the pow'r Phil - is - tia boasts.

*slowly.**f a tempo.*

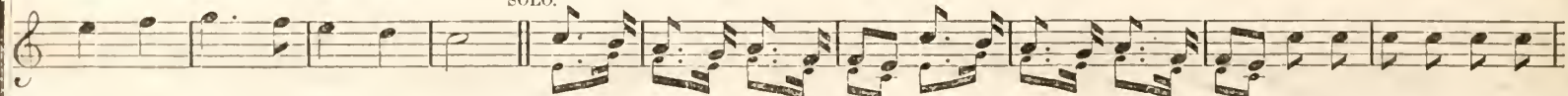
God of thun-der, rend a - sun - der All the pow'r Phil - is - tia boasts. What are nations? What their stations?



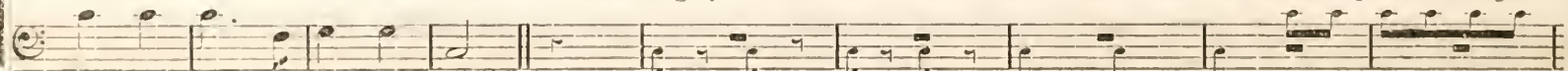
Is - rael's God is Lord of hosts.



SOLO.



Is - rael's God is Lord of hosts. What are haughty monarchs now? Low be - fore Je - ho - vah bow; Pride of princes, strength of





# Strike the Cymbal. Concluded.

CHORUS.

Praise him, ex - ult - ing na - tions, praise,  
 To the dust Je - ho - vah brings,  
 kings, To the dust Je - ho - vah brings, Praise him, Praise him, ex - ult - ing na - tions, praise, Praise him,

SOLO.

CHORUS. *f* *Tremando.*

Praise him, ex - ult - ing na - tions, praise. Ho - san - na! Ho - san - na! Ho - san - na!  
 Praise him, ex - ult - ing na - tions, praise. Ho - san - na! Ho - san - na! Ho - san - na!

*Andante. mf*

Will God in-deed dwell up - on earth? Will God in-deed dwell up - on earth? Will God in-deed dwell up - on

Will

*mf*

Will God in-deed dwell up - on earth? Will God in-deed dwell up - on earth? Will

Will God in-deed dwell up - on

*rit. f a tempo.*

earth? dwell up - on earth, up - on earth? Will God in-deed dwell up - on earth,

God in-deed dwell up - on earth? Will God in-deed dwell up - on earth,

*rit. f a tempo.*

God in-deed dwell up - on earth, up - on earth? Will God in-deed dwell up - on earth? up - on earth?

earth? Will God in-deed dwell up - on earth?

# Dedication Anthem. Continued.

*Allegretto. f*

Be - hold, the heav - en and heav - en of heav - ens can - not con - tain thee. - tain thee; how much

Be - hold, the heav - en and heav - en of heav - ens can - not con - tain thee. - tain thee; how much

1st time. 2d time.

*rit.*

less this house, how much less this house that we have build - - - ed.....

less this house, how much less this house that we have build - - - ed.....

*rit.* *End.* *p*

## Dedication Anthem. Concluded.

*mf* *rit.* *D. C. al Fine.*

1. { Yet have thou respect unto } that thine eyes may be opened  
 { the prayer of thy servants, and } to their sup- pli - ca - tions, { toward the place of which } My name shall be there.  
 thou hast said,

*mf* *rit.* *D. C. al Fine.*

2. { That thou mayest hearken } and hear thou in heaven, thy }  
 { unto the suppli - } ca - tions of thy servants; { dwelling-place, and when thou } hear - est, for - give.

## The Hallelujah Chorus.

HANDEL

*Allegro non Troppo. f*

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

# The Hallelujah Chorus. Continued.

227

Hal - le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah! For the Lord God Om - nip - o - tent

Hal - le - lu - jah!

Hal - le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah! For the Lord God Om - nip - o - tent

This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

reign - eth. Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! For the Lord God Om - nip - o - tent

reign - eth. Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

For the Lord God Om - nip - o - tent

This system continues the musical score with four staves. It includes vocal parts with lyrics and piano accompaniment. The key signature remains one sharp (F#) and the time signature is 3/4.

## The Hallelujah Chorus. Continued.

reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! For the Lord

reign - eth.

- lu jah Halle - lu - jah! Hal - le - lu - jah! Halle - lu - jah! For the Lord God Omnip - o - tent

Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Hal -

God Omnip - o - tent reign - eth. Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Hal -

Halle - lu - jah! For the Lord God Omnip - o - tent

# The Hallelujah Chorus. Continued.

229

reign - eth. Hallelu - jah! Halle - lu - jah! Halle - lu - jah! For the Lord God Om - nip - o - tent

- le - lu - jah! Halle - lu - jah! Halle - lu - jah!

- le - lu - jah! Hallelu - jah! Halle - lu - jah! Hallelu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!

reign - eth. Halle - lu - jah! Hallelu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle -

reign - - eth. Hal - le - - lu - jah! *p* The kingdom of • this world is be - come the *f*

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! *p* The kingdom of this world is be - come the *f*

- lu - jah! Hal - le - lu - jah! Halle - lu - jah! Halle - lu - jah!

## The Hallelujah Chorus. Continued.

kingdom of our Lord, and of his Christ, and of his Christ; and he shall reign for -

kingdom of our Lord, and of his Christ, and of his Christ,

and he shall reign for ev - er, for ev - er, for ev - er and

ev - er and ev - - er, and he shall reign for ev - er and ev - er, and he shall

and he shall reign for ev - er and ev - - er, for ev - er and ev - er, for

and he shall reign for

ev - er, and he shall reign, and he shall reign for ev - er, for ev - er, and ev - er, for ev - er and ev - er, for



# The Hallelujah Chorus. Continued.

reign for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah! Halle-lu-jah!  
ev - er and ev - er, King of kings,..... and Lord of  
ev - er and ev - er, King of kings,..... and Lord of  
ev - er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah! Halle-lu-jah!

for ev - er and ev - er, Hal-le-lu-jah! Halle-lu-jah! for ev - er and ev - er, Halle-lu-jah! Halle-  
lords,.....  
lords,..... King of kings,.....  
for ev - er and ev - er, Hal-le-lu-jah! Halle-lu-jah! for ev - er and ev - er, Halle-lu-jah! Halle-

## The Hallelujah Chorus. Continued.

- lu - jah ! for ev - er and ev - er, Hal - le - lu - jah ! Hal - le - lu - jah ! for ev - er and  
 ..... And Lord of lords, ..... King of kings, .....  
 - lu - jah ! for ev - er and ev - er, Hal - le - lu - jah ! Hal - le - lu - jah ! for ev - er and

ev - er, Hal - le - lu - jah ! Hal - le - lu - jah ! King of kings, and Lord of lords ; and he shall reign for ev -  
 ..... and Lord of lords, ..... and Lord of lords ; and he shall reign,  
 ev - er, Hal - le - lu - jah ! Hal - le - lu - jah ! King of kings, and Lord of lords ; and he shall reign for ev - er and

# The Hallelujah Chorus. Continued.

er, and he shall reign for ev - er and ev - er, King of kings,..... and Lord of  
reign,..... and he shall reign,..... for ev - er and ev - er, and Lord of  
and he shall reign for ev - er and ev - er, for ev - er and ev - er,  
ev - er, and he shall reign for ev - er and ev - er, King of kings, and Lord of

lords,..... and he shall reign for ev - er, for ev - er and ev - er, King of kings, and Lord of  
lords, Halle-lu - jah! Halle - lu - jah! and he shall reign for  
Halle-lu - jah! Halle - lu - jah! and he shall reign for ev - er, for ev - er and ev - er, King of kings, and Lord of  
lords,

## The Hallelujah Chorus. Concluded.

lords, King of kings, and Lord of lords; and he shall reign for ev - er and ev - er, for ev - er and

lords, King of kings, and Lord of lords; and he shall reign for ev - er and ev - er, King of

and he shall reign for ev - er, for ev - er and ev - er, for ev - er and

Adagio.

ev - er, for ev - er and ev - er. Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Hal - le - lu - jah!

kings and Lord of lords. Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Hal - le - lu - jah!

ev - er, for ev - er and ev - er.

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